

LIBRARY

UNIVERSITY OF
CALIFORNIA

SAN DIEGO

Department of Fine Arts,
CARNEGIE INSTITUTE,
Pittsburgh, Penna.

A CATALOGUE
OF
SCULPTURE
IN THE DEPARTMENT OF
GREEK AND ROMAN ANTIQUITIES
BRITISH MUSEUM

BY

A. H. SMITH, M.A.

ASSISTANT IN THE DEPARTMENT OF GREEK AND ROMAN
ANTIQUITIES IN THE BRITISH MUSEUM

VOL. III.

PRINTED BY ORDER OF THE TRUSTEES

SOLD AT THE BRITISH MUSEUM

AND BY LONGMANS AND Co., 39 PATERNOSTER ROW;
BERNARD QUARITCH, 15 PICCADILLY; ASHER AND Co., 13 BEDFORD STREET,
COVENT GARDEN; KEGAN PAUL, TRENCH, TRÜBNER AND Co., DRYDEN
HOUSE, 43 GERRARD STREET, SOHO; AND HENRY FROWDE, OXFORD
UNIVERSITY PRESS WAREHOUSE, AMEN CORNER

LONDON

1904

[All rights reserved]

SEP 21 1909

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.

PREFACE.

THE bulk of the Marbles described in this, the Third volume of the Catalogue of Sculpture, belong to a period which extends from the end of the 3rd cent. B.C. to the 3rd or 4th cent. A.D. For the most part they are the work of Greek sculptors who with much technical facility carried on in Rome the traditions of the later Attic School, or, as occasion offered, turned their talents to the making of copies or adaptations from archaic Greek statues and bas-reliefs to suit the tastes of their Roman patrons. These sculptures are accordingly called "Graeco-Roman." Those of them which are copies or adaptations of archaic works are designated as "archaistic." See Nos. 1560, 1563, 1603, 1609, 1624, 1780 and 2205.

Among the Graeco-Roman sculptors were some who created almost a style of their own by infusing a very marked degree of sentiment into types derived mostly from Greek sculptures of the end of the archaic age. Of this school Pasiteles was the head. His date is the 1st cent. B.C. Examples of this style may be seen in Nos. 1666-7. Earlier than this there had arisen in Greece a school of sculpture characterised by accurate knowledge of the human figure and a very bold, forcible style. It is known as the Pergamene School, from the fact

that a splendid series of these sculptures has been found at Pergamon. The school itself appears to have had its origin in one of the Greek islands. Examples may be seen in Nos. 1860, 1861. But these specimens of special schools are too few in comparison with the large number of sculptures included in this volume to afford a sufficient basis for a classification of the whole according to style. It has therefore seemed more practical to classify according to subject, at the same time separating the reliefs from the sculptures in the round. The Addenda consist of Marbles of an earlier date acquired since the publication of Volume I. Probably the best work of the Graeco-Roman sculptors was done within the 1st cent. B.C. and the 1st cent. A.D. Where the execution is obviously debased, a later date, such as the 3rd or 4th cent. A.D., may be assigned with certainty. But there remain many instances in which the date can only be conjectural within the limits indicated above.


The portraits fall into two classes, (1) those of celebrated Greeks of whom presumably in most instances there had existed contemporary portraits for the Graeco-Roman sculptor to copy from, and (2) those of eminent Romans. In the former, however poor the copy, it is generally easy to recognise the methods of the original Greek sculptor, whose technique, derived from the great age of ideal sculpture, gives tone to the details of feature and expression. To a considerable extent this Greek method of portraiture survives in the busts of Romans towards the end of the Republic and in the earlier part of the Empire. But from the time of Trajan onwards the Roman artists appear to have been mostly content with the easiest method of obtaining an effective likeness.

The nucleus of the Graeco-Roman series of sculptures in the Museum was formed by the purchase of the Towneley collection in 1803. Since then, the additions, though numerous, have not been obtained from any similarly large and important source. The facts in each case are set out in the catalogue.

In preparing this Third volume of his catalogue Mr. Arthur H. Smith has been frequently indebted to Sir C. T. Newton's "Guide to the Græco-Roman Sculptures, parts I.-II.," now out of print. But the essential part of the work is his own. The proofs have been read by myself and the staff of my department.

A. S. MURRAY.

February, 1904.



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

CONTENTS OF VOL. III.

	PAGE
EDITOR'S PREFACE	iii
TABLE OF CONTENTS	vii
LIST OF PLATES	ix
TABLE OF ABBREVIATIONS	xi

PART VII.—LATER GREEK AND GRAECO-ROMAN STATUES AND BUSTS.

Subjects from Greek and Roman Mythology	1
Subjects from daily Life	102
Barbarian Types	115
Uncertain male ideal Heads	118
Uncertain female ideal Heads	121
Greek Portraits	129
Roman historical Portraits	146
Roman unknown Portraits	171
Male Torsoes	192
Female Torsoes	201
Portions of the human Body.	212
Animals, etc.	216

PART VIII.—LATER GREEK AND GRAECO-ROMAN RELIEFS; DECORATIVE AND ARCHITECTURAL SCULPTURE.

Votive Reliefs	223
Decorative and Mural Reliefs	240

	PAGE
SEPULCHRAL MONUMENTS.	
Greek Sepulchral Reliefs	274
Roman Sepulchral Reliefs	288
Architectural Fragments of Sepulchral Reliefs	291
Sepulchral Altars	292
Sarcophagi and Cippi (Introduction)	293
Sarcophagi	296
Chests and Cippi	340
Urns and Vases	365
Masks	372
Panels and Disks	375
Fragments of Relief	378
Altars	380
Decorative Vases	393
Candelabra	399
Chairs	403
Parts of Tables	404
Fountains	408
Sundials	412
Architectural Fragments	414
Sculptures of modern or doubtful origin, in the ancient manner	490
Casts of antique Sculpture	499
ADDENDA to Vol. I.	452
ADDENDA to Vol. II.	458

TABLES AND INDEX.

I. The <i>Museum Marbles</i> and the <i>Catalogue of Sculpture</i> compared	459
II. The <i>Elgin Room Guide, II.</i> , and the <i>Catalogue of Sculpture</i> compared	462
III. The <i>Græco-Roman Guide, I.</i> , and the <i>Catalogue of Sculpture</i> compared	463
IV. The <i>Græco-Roman Guide, II.</i> , and the <i>Catalogue of Sculpture</i> compared	465
GENERAL INDEX TO VOLS. I.-III.	467

LIST OF PLATES.



Plate	I.	Europa on the Bull (no. 1535).
„	II.	Artemis (no. 1560).
„	III.	Heads of Apollo, Hermes, etc.
„	IV.	Farnese Hermes (no. 1599).
„	V.	Fig. 1. Hermes ? (no. 1603). Fig. 2. Heracles (no. 1731).
„	VI.	Heads of Dionysos, etc. Heads of Eros, etc.
„	VII.	Young Pan of Cossutius, Cerdo (no. 1666).
„	VIII.	Boy drawing a thorn (no. 1755).
„	IX.	Fig. 1. Germania ? (no. 1771). Fig. 2. Head of a Gaul (no. 1770).
„	X.	Fig. 1. Homer (no. 1825). Fig. 2. Alexander (no. 1857).
„	XI.	Greek Portraits.
„	XII.	Greek Portraits.
„	XIII.	Fig. 1. Julius Caesar (no. 1870). Fig. 2. Young Augustus (no. 1876).
„	XIV.	Bust of so-called "Clytiè" (no. 1874).
„	XV.	Roman Portraits.
„	XVI.	Fig. 1. Hadrian (no. 1896). Fig. 2. Marcus Aurelius (no. 1907).
„	XVII.	Roman Portraits.
„	XVIII.	Roman Portrait Busts.
„	XIX.	Roman Portraits.
„	XX.	Roman Portraits.
„	XXI.	Roman Female Portraits.

- | | | |
|-------|---------|---|
| Plate | XXII. | Roman Female Portraits. |
| „ | XXIII. | Sculptures from Rhodes. |
| „ | XXIV. | Votive Relief to Artemis Bendis (no. 2155). |
| „ | XXV. | Relief: Recumbent Satyrs (no. 2195). |
| „ | XXVI. | Relief: Slaughter of the Children of Niobè
(no. 2200). |
| „ | XXVII. | Sepulchral Relief (no. 2274). |
| „ | XXVIII. | Relief: Fishermen finding a Dead Body (no. 2308). |
| „ | XXIX. | Vase with Vintage Scene (no. 2502). |

TABLE OF ABBREVIATIONS.



The following is a list of the works which are most frequently referred to in this volume of the Catalogue under abbreviated forms:—

Arch. Zeit. Archaeologische Zeitung. Berlin: 1843–1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]

Athenische Mittheilungen. Mittheilungen des k. deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.

Brunn, Denkmäler. H. v. Brunn, Denkmäler griechischer und römischer Sculptur. Munich: 1888–1899.

C.I.G. Corpus Inscriptionum Graecarum. Berlin: 1828–1877.

C.I.L. Corpus Inscriptionum Latinarum. Berlin: from 1863. In progress.

Clarac. F. de Clarac. Musée de Sculpture. Paris: 1841–1850.

Dallaway. J. Dallaway, Anecdotes of the Arts in England. London: 1800.

Elgin Room Guide, II. Synopsis of the Contents of the British Museum. Department of Greek and Roman Antiquities. The Sculptures in the Elgin Room. Part II. 1881.

Ellis, Town. Gall. H. Ellis, The Townley Gallery of Classic Sculpture in the British Museum. 2 vols. London: 1846.

Furtwaengler, Meisterwerke. A. Furtwaengler, Meisterwerke der griechischen Plastik. Leipsic-Berlin: 1892. [Eng. edition by E. Sellers.]

Græco-Roman Guide, I. Synopsis, etc. . . . Græco-Roman Sculptures. [Second ed., 1879.]

Græco-Roman Guide, II. Synopsis, etc. . . . Græco-Roman Sculptures. Part II. 1876.

Greek Inscriptions in Brit. Mus. The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton, E. L. Hicks, and others. 1874–1893.

Inscriptiones Graecae [a new edition of *C.I.G.*].

Vols. I.-III. *Inscriptiones Atticae* [formerly *C.I.A.*]

„ IV. „ *Argolidis*.

„ VII. „ *Megaridis et Boeotiae*.

„ XII. „ *Insularum Maris Aegaei*.

„ XIV. „ *Italiae et Siciliae*.

Berlin: from 1873. In progress.

Jahrbuch des Arch. Inst. *Jahrbuch des k. deutschen Archäologischen Instituts*. Berlin: from 1886. In progress.

Journ. of Hellen. Studies. *The Journal of Hellenic Studies*. London: from 1879. In progress.

Mansell. *Photographs of Objects in the British Museum*, published by W. A. Mansell, 405 Oxford Street, W.

Mus. Marbles. *A Description of the Ancient Marbles in the British Museum*. Parts I.-XI. London: 1812-61.

Roemische Mittheilungen. *Mittheilungen des k. deutschen Archäologischen Instituts, Roemische Abtheilung*. Rome: from 1886. In progress.

Specimens. *Specimens of Antient Sculpture . . . selected from different Collections in Great Britain, by the Society of Dilettanti*. London: 1809-35.

Synopsis. *Synopsis of the Contents of the British Museum*. (Numerous editions.) 1808-1857.

Vaux, Handbook. W. S. W. Vaux. *Handbook to the Antiquities in the British Museum*. London: 1851.

Wolters. *Die Gipsabgüsse antiker Bildwerke in historischer Folge erklärt. Bausteine . . . von Carl Friederichs, neu bearbeitet von Paul Wolters*. Berlin: 1885.

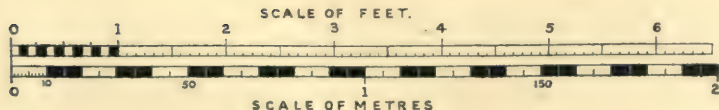
BRITISH AND METRIC SYSTEMS COMPARED.

1 inch = .025 metre.

1 foot = .304 metre.

3 feet = .914 metre.

1 metre = 39.371 inches.



CATALOGUE

OF

GREEK SCULPTURE.

PART VII.

LATER GREEK AND GRAECO-ROMAN STATUES AND BUSTS.

ZEUS.

1515. Head of Zeus, with short, curling beard and hair. The hair is bound with a narrow taenia. The pupils of the eyes are marked. The head is in two pieces, joined at the taenia. It has been suggested (without evidence) that this head may be copied from the Zeus Meilichios of Polycleitos the elder. More recently it has been connected (by Overbeck) with the Zeus Philios of Polycleitos (the younger?). Graeco-Roman period.—*Towneley Coll.*

Parian marble. Height, 1 foot $2\frac{3}{4}$ inches. Restored: nose, part of left cheek, neck, and bust. The face has been worked over. Purchased by Mr. Townley at the Duke of St. Albans' sale. *Mus. Marbles*, X., pl. 1; *Specimens*, I., pl. 31; Ellis, *Town. Gall.*, I., p. 309; *Graeco-Roman Guide*, I., No. 122; Müller-Wieseler, *Denkmaeler*, II., pl. 1, fig. 3; ed. Wernicke, pl. 3, fig. 8; W. Lloyd, *Trans. R. Soc. Lit.*, 2nd ser., VII., p. 16, pl. 2; Overbeck, *Griech. Kunstmythologie*, II., pp. 91, 229; *Atlas*, pl. 2, fig. 17; Wolters, No. 1512.

1516. (Fig. 1.) Colossal bust of Zeus. The hair, rising in masses over the middle of the forehead and falling down towards each shoulder, is roughly drilled out and quite unworked at the back. Coarse sculpture. 2nd cent. A.D.—*Hadrian's Villa, near Tivoli. Presented by J. T. Barber Beaumont, Esq., 1836.*

Italian marble. Height, 2 feet 10 inches. Restored: nose, and bust below base of neck. Ellis, *Town. Gall.*, I., p. 310; *Græco-Roman Guide*, I., No. 124; Overbeck, *Griech. Kunstmythologie*, II., p. 78, No. 6.



Fig. 1. No. 1516.

1517. Head of Zeus, or perhaps of Hades (Pluto). Curling hair and beard, much undercut. The long hair is fastened with a taenia. 2nd cent. A.D. (?).—*Blacas Coll.*

Marble. Height, 11½ inches. The nose and eyes much injured, and the surface corroded. *Græco-Roman Guide*, II., No. 159.

1518. Head of Zeus, broken off from a statue of half life size. The hair rises above the middle of the forehead and falls to each side. The back is left rough. The pupils of the eyes are marked. The style is late, with a free use of the drill for the hair and beard. 3rd cent. A.D. (?).—*Blacas Coll.*

Parian marble. Height, 4½ inches. The nose, and hair over the right temple are broken away.

1519. Head of Zeus (?). Bearded head, slightly inclined to its left and upwards, with loose curls falling from above the middle of the forehead, over the ears. The brow is

prominent, and the eyebrows are arched. The beard also falls in loose curls. The neck is worked below to fit into a socket. The fold of a cloak is seen on its left side.—*Ephesus*.

Parian marble. Height, $9\frac{1}{8}$ inches. Excavated by J. T. Wood, 1868.

1520. Head of Zeus. The hair rises high above the forehead and falls in thick, shaggy locks on each side of the face. The beard and moustache also fall in thick locks. The nose and lips are wanting, and the surface is mutilated. 2nd cent. A.D. (?).—*Carthage*.

Coarse-grained marble. Height, 1 foot 2 inches. From the excavations of Dr. Nathan Davis, 1857.

1521. Bust of Zeus in rude style. Bearded head, wearing a taenia, and having conventional drapery about the shoulders. Dedicated to Zeus the Thunderer by one Agesilaos, "by command."

Inscribed $\Delta\iota\iota\ \text{Βροντῶντι}\ \text{Ἀγησίλαος}\ \text{κατὰ}\ \text{ἐπιταγήν}$. 3rd–4th cent. A.D. (?).—*Dorylaeum*.

Hard limestone. Height, 2 feet 3 inches. *Arch. Zeit.*, 1848, p. 107*. Bought, 1848.

1522. Torso from the neck to the groin of a colossal standing male figure, probably Zeus, with the right arm somewhat raised. Some hair remains on the neck. There are joints at the top and bottom of the torso. A piece was anciently added to complete the right shoulder-blade. 2nd cent. B.C. (?).—*Elaea, the port of Pergamon*.

Parian marble. Height, 5 feet $3\frac{1}{2}$ inches. Restored: the right arm, which was separately attached and is represented by a plaster cast. The right breast is mended. The torso was discovered by Admiral Spratt, and purchased in 1863. *Arch. Zeit.*, 1863, p. 72; *Journal of Hellen. Studies*, XI., p. 192.

1523. Head of Zeus Ammon, bearded, with ram's horns. The nose and brow are broken away, and the surface generally

is in bad condition. Broken off at the neck. On the top of the head is a dowel hole for the attachment of a crowning ornament.—*Blacas Coll.*

Parian marble. Height, 1 foot $\frac{1}{2}$ inch. *Græco-Roman Guide*, II., No. 158.

1524. Terminal bust of Zeus Ammon. The hair is brought in thick masses towards the temples, whence the ram's horns spring.—*Temple Bequest.*

Greek marble. Height, 1 foot 6 inches. Restored: tips of ram's horns and part of lips. The tip of the nose is wanting. *Græco-Roman Guide*, I., No. 99.

1525. Bust of Zeus Sarapis. Long hair falls over the forehead and down each side of the face. The beard is short and curly. The pupils of the eyes are in relief. The head is surmounted by a modius, encircled with branches of olive. Apart from the modius, the type of Zeus Sarapis may be distinguished from that of Zeus by the more mild expression of the countenance, and by the treatment of the hair, which, instead of growing erect, like the mane of a lion, falls over the forehead in clustering masses, as in the example here described.—*Towneley Coll.*

Parian marble. Height, 1 foot $6\frac{1}{2}$ inches. Restored: the lower part of the neck and the shoulders. "When it was found, 1775, the face was stained of a deep red colour, but the first owners of this marble" [Francesco Cavaceppi, the sculptor] "did their utmost to remove this curious tint. . . . A strong shade of it, however, is still very visible" (*Town. MS.*). For the use of vermilion, for colouring the face of Jupiter, cf. Pliny (*N. H.*, XXXIII., 7, 36). *Mus. Marbles*, X., pl. 2; Ellis, *Town. Gall.*, I., p. 311; *Græco-Roman Guide*, I., No. 131; Overbeck, *Griech. Kunstmythologie*, II., p. 308, No. 2.

1526. (Fig. 2.) Bust of Zeus Sarapis, draped about the

shoulders. On the head is a small modius, on which are myrtle sprigs.—*Towneley Coll.*

Green basalt. Height, 1 foot $\frac{1}{2}$ inch. The left shoulder with drapery has been split away and restored in plaster. The surface of the face has been worked over. The head was bought by Sir Robert Ainslie when Ambassador at Constantinople. Ellis, *Town. Gall.*, I., p. 311 (= Vaux, *Handbook*, p. 189); *Græco-Roman Guide*, I., No. 100.



1527. Bust of Zeus Sarapis. The hair rises slightly above the middle of the forehead, and falls thence in tresses to each shoulder. Late Græco-Roman work.

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches.

Restored: nose, modius, bust and parts of the hair and beard. From the collection of Sir William Hamilton. Ellis, *Town. Gall.*, I., p. 311 (= Vaux, *Handbook*, p. 189); *Græco-Roman Guide*, I., No. 101; Mansell, No. 1288; Collignon, II., p. 309, fig. 158.

Fig. 2. No. 1526.

1528. Bust of Zeus Sarapis. The long curls of the hair and beard are freely undercut. On the crown of the head is a socket for the modius. The bust, which is antique, rests on a small floral support (compare No. 1874). The shoulders are draped, and the left shoulder is posed as if the arm was extended horizontally.—*Presented by Dr. Meryon*, 1818.

Alabaster. Height, 11 inches. *Græco-Roman Guide*, I., No. 102.

1529. Head of Zeus Sarapis (?). Bearded head, probably of Sarapis. The hair rises somewhat in the middle and falls in masses over each temple. It is confined with a broad taenia, and falls over the back of the neck. A smooth surface on the top may have been the base of a modius.

The greater part of the surface is much corroded by long immersion in the sea.—*From the Temple of Sarapis at Pozzuoli. Presented by W. R. Hamilton, Esq.*

Parian marble. Height, 1 foot $3\frac{1}{2}$ inches. For the well-known submarine immersion of the Temple of Sarapis, see Lyell, *Principles of Geology* (ed. 1875), II., p. 170.

- 1530.** Head of Zeus Sarapis. Bearded head, wearing a modius. The hair is brought back over the ears and falls down on the shoulders. The head is worked in the round, but appears to have been fixed like a relief. The style is late and rude.

Greek marble. Height, 1 foot.

- 1531.** Seated figure of the Chthonian or Infernal Zeus. He is seated on a throne with a footstool. He has long flowing hair, bound with a taenia; a chiton with short sleeves, a large mantle, and sandals. The figure is restored as holding a thunderbolt and sceptre. On the right of the throne is an eagle, and on the left Cerberus. The combination of these symbols indicates that in this statue the Olympian and Chthonian divinities are united in one type. Such mixed types were common in late Roman art. 2nd cent. A.D. (?).—*Towneley Coll.*

Greek marble. Height, 2 feet. Restorations: both arms with attributes, head of eagle, part of plinth, and of throne. Purchased at Rome (Adams's sale), 1773. *Mus. Marbles*, X., pl. 43, fig. 2; Mansell, No. 1484; Clarac, III., pl. 396D, No. 669A; Ellis, *Town. Gall.*, I., p. 222; *Græco-Roman Guide*, I., No. 127.

- 1532.** (Fig. 3.) Fragment of a group of Jupiter Dolichenus. A bull stands to the right, having on his back portions of a figure of Jupiter Dolichenus, namely, a booted left leg and traces of the right foot. A mantle, which must have hung down from the left arm, rests on the head of the bull. The bull has a broad band round the ribs, and is potrepus by a large square block. The right hind leg is

broken away. The back of the group, which is composed almost as a relief, is only slightly worked.

The plinth is inscribed . . . *coh(ortis) V Cal(laicorum) ex [voto] t.*

The figure when perfect probably held a double axe in the right hand and a thunderbolt in the left. The worship of Jupiter of Doliche (an iron-working town in



Fig. 3. No. 1532.

Commagene) spread through the provinces of the Roman empire in the second century A.D. Compare the silver-gilt votive tablets from Heddernheim, in the Room of Gold Ornaments. 2nd-3rd cent. A.D.—*Blacas Coll.*

Parian marble. Height, 10 inches.

- 1533.** Ganymede and the eagle of Zeus. Ganymede stands to the front, with legs crossed, leaning with the left arm on the trunk of a tree, and with the right hand resting on his hips. The left hand, now lost, held a pedum, part of which remains. He wears a chlamys fastened by a brooch

on the right shoulder, and wound about the left arm. The head is turned towards the eagle which stands on the stump with its wings spread.—*From Italy.*

Marble. Height 2 feet 9 inches. Restored: head with Phrygian cap. Purchased, 1888. Mansell, No. 1127. This type does not appear to occur elsewhere. It is most nearly approached by a statue in the Vatican, Visconti, *Mus. Pio-Clem.*, II., pl. 35. Compare also *Bonner Jahrbuecher*, 108/109, pl. 2, fig. 5.

1534. (Fig. 4.) Ganymede (?).

Torso of a boy, from the neck to the middle of the thighs. He stands principally on the right leg, with the left arm raised, as if resting on the stump of a tree, a bough of which is seen touching the left thigh. The right hand and arm (now wanting) rested on the right thigh. 1st cent. B.C. (?).

Pentelic marble. Height, 1 foot 6½ inches.

For another figure, sometimes interpreted as Ganymede, see No. 1763.



Fig. 4. No. 1534.

- 1535.** (Plate I.) Group of Europa and the Bull. The bull stands to the left, with his head turned to the spectator. He stands with his hind legs on the ground, and with the forelegs extended, as if to swim. His chest is supported by a prop formed of a pair of dolphins. Europa sits sideways, and faces the spectator. Her right hand rests on the bull's neck, while the left hand appears to have been raised, and probably held up drapery. She wears a tunic, girt at the waist, and a mantle. The missing parts of the group are the fore legs, horns and tail of the bull (which

were separately attached), and part of the right hind leg; also the head and arms of Europa (separately attached) and her feet. Europa has worn a girdle of metal.

Inscribed, on the neck of the bull, ΠΗΜΙΑ (?).

It has been suggested (by A. S. Murray) that this may be a copy, made for the Cretans, of a bronze by Pythagoras of Rhegium, at Tarentum. On one of the archaic metopes from Selinus, the sea is represented, as here, by a pair of dolphins beneath the bull (Gardner, *Handbook*, p. 146). Perhaps 2nd cent. B.C.—*Found at Hagious-deka, Gortyna, Crete, in the ruins of the Roman Theatre.*

Greek marble. Height, 6 feet. Restored: part of the drapery, and of the body and hind hoofs of the bull. Brought to England by H.M.S. *Scourge*, 1861. Spratt, *Travels in Crete*, II., p. 30; *Arch. Anzeiger*, 1862, p. 311*; Thenon, *Rev. Arch. N.S.*, XVIII. (1868), p. 130 (ascribed to 2nd century B.C.); Jahn, *Entführung von Europa*, p. 12, pl. 4A; Overbeck, *Griech. Kunstmythologie*, II., p. 457; Murray, I., p. 248; Reinach, *Répertoire de la Statuaire*, II., p. 417, fig. 2.

HERA.

- 1536.** Head of Hera. Ideal head, to the front. The hair is brought from the centre to each ear, and tied in a knot at the back. Tresses fall on the neck. She wears a coronet (or *stephanè*), the upper edge of which is slightly embattled.—*From Rome, 1774. Towneley Coll.*

Parian marble. Height, 1 foot 8 inches. Restored: nose, middle of upper lip, lobe of right ear, bust and hanging tresses. *Mus. Marbles*, XI., pl. 1; Ellis, *Town. Gall.*, I., p. 315; *Græco-Roman Guide*, I., No. 111; Mansell, No. 1153.

- 1537.** Head of Hera. Small head, wearing a high *stephanè*. The hair is brought from each side to a mass at the back.—*Presented by Thos. Hollis, Esq., 1757.*

Parian marble. Height, 3 inches. Face mended, but original. *Synopsis* (1808), p. 106, No. 53; Ellis, *Town. Gall.*, I., p. 315.

POSEIDON, ETC.

- 1538.** Poseidon. (a) Torso of a male figure, from the neck to the knees. The figure stands evenly on both legs, with the left leg straight to the front, and the right knee turned out. The right arm, now wanting, was raised, and probably held a trident. There is a small support on the right thigh. The left arm falls by the side, and was bent forward at the elbow. A support for it remains above the left thigh. The head was a separate piece, fastened on by a dowel. A small piece of a chlamys, with long folds, falls from the left shoulder. (b) Plinth of the statue, in the form of a ship's prow, surrounded by wavelets. The two feet are firmly planted on the prow, with the left foot straight to the front. Among the waves on its left is a mass, probably the remainder of a dolphin, which served as a support to the figure. The front of the prow has an unfinished appearance. Perhaps it was originally intended to attach the extremity by a toggle joint. It may, however, be a conventional way of suggesting a view of the ship's ram, seen from the front. Hellenistic period.—*Cyzicus*.

Fine Greek marble. (a) Height, 4 feet 2 inches. The support behind the left leg is modern. Bought, 1876. Reinach, *Répertoire de la Statuaire*, II., p. 30, fig. 5. (b) 2 feet 2 inches wide and deep.

- 1539.** (Fig. 5.) Poseidon (?) standing, his left leg slightly bent, his right arm raised above his head, his left arm bent. Both hands are wanting; the left has probably held a dolphin or some attribute. His right thigh is supported by the trunk of a tree, in front of which is a dolphin, resting on waves.—*From Athens. Presented by J. S. Gaskoin, Esq., 1836.*

Height, inclusive of plinth, 3 feet $6\frac{1}{2}$ inches. This statue has been broken across the thighs and arms; the head has been rejoined

at the neck. The torso, with right arm and left leg to ankle, is of Italian marble. The left forearm, right leg, plinth and dolphin are of Parian marble, and the head is again different. The figure is therefore much made up. The torso is slight and youthful. *Græco-Roman Guide*, II., No. 92.

1540. Poseidon(?). Torso, from the neck to the knees, of a male figure, standing to the front. The left arm, now wanting, was raised, and perhaps rested on a trident. The right hand rests on the right thigh. The arm is wanting, from the elbow to the wrist. The upper part of a dolphin's tail remains, attached to the right thigh, and there is an indication of a marble support on the upper part of the left thigh. 2nd cent. A.D. (?).—*Carthage*.

Fine white marble. Height, $9\frac{1}{4}$ inches. From the excavations of Dr. N. Davis, 1859.



Fig. 5. No. 1539

1541. Head of Poseidon(?). Ideal head, broken from a statue, with curling beard and long hair, confined by a broad taenia, which falls down at each side of the face, and in a mass at the back of the neck. The mouth is a little open. The nose is missing, and the face is much mutilated.—*Ephesus*.

Parian marble. Height, $10\frac{1}{2}$ inches. From Mr. Wood's excavations, 1872.

1542. Scylla and her hounds. The nude torso of Scylla was inclined to her right, with the right arm raised and

brought round to the front, while the left arm fell by her side. The head and both arms, from the middle of the upper arm, are wanting. Three hounds issue from below her waist, which terminates in leaves of seaweed, one to the front and one to each side. At the back is the beginning of a convoluted tail. The only extant hound's head has the turned-up snout, erect ears, and spiny ridge down the back, which mark a sea monster. (Cf. *Mon. dell' Inst.*, iii., pl. 53, fig. 1, etc.) The neck terminates in seaweed.

For the most part, the surface is much worn, but the right side of the torso, which is in good condition, is in a large and fine style, probably of the Hellenistic period.
—*Bargylia*.

Greek marble. Height, 5 feet 11 inches. Found among the remains of a tomb in Doric style, on a promontory near Bargylia, which was said to resemble the Lion tomb of Cnidos (No. 1350). Bought, 1865. *Arch. Anzeiger*, 1866, p. 203*; *Roemische Mittheilungen*, I., p. 115. For representations of Scylla, cf. *Mon. dell' Inst.*, III., pls. 52, 53.

- 1543.** Torso of Scylla (?). Nude female torso, terminating at the waist in a conventional system of small leaves, among wavelets, which are continuous with the plinth. Ringlets of hair fall on each shoulder and a mass on the back. Both arms were raised and are now broken off at the middle of the deltoid. Decisive attributes are wanting, such as the dogs of Scylla, but the figure is clearly of a marine character, and the raised arms seem suitable to Scylla. 2nd cent. A.D. (?).—*Civita Lavinia*. Presented by Lord Savile, G.C.B., 1892.

Parian marble. Height, 2 feet 1 inch. *Archæologia*, XLIX., p. 374.
For the excavations of Lord Savile, cf. No. 1749.

DEMETER.

1544. Statue of Demeter with a torch. The goddess stands to the front with the left foot drawn back. She wears shoes, a long tunic, girt at the waist, an upper tunic, girt under the breasts; a long lap at the back is brought up over the back of the head, and worn as a veil. Long tresses fall on the shoulders. With the right hand she draws forward the edge of her veil, and with the left she holds a large burning torch.—*Presented by J. S. Gaskoin, Esq., 1836.*

Parian marble. Height (without plinth), 2 feet 11½ inches. Restored: nose, *stephanè*, parts of drapery. The right arm and torch, though mended, seem original. The neck is repaired. *Mus. Marbles*, XI., pl. 46. Reinach, *Répertoire de la Statuaire*, II., p. 243, fig. 2; Ruhland, *Die Eleusin. Goettinnen*, p. 98.

1545. Statue of Demeter (?), with the attributes of Isis. Female figure standing to the front with the right foot slightly advanced. She wears a long chiton, with sleeves fastened by brooches, a mantle, passing under the left arm and fastened by a brooch on the right shoulder, and sandals. Her hair is gathered behind the ears and falls in tresses on the shoulders. On her head is a coronet (*stephanè*) ornamented with a disk placed between two serpents, the symbol of Isis, and surmounted by ears of corn in place of the usual feather of Isis. In her left hand she holds a bucket, the attribute of Isis, on which hangs a garland. The right hand holds ears of corn and some fruit, probably a poppy-head and a date. It is, however, a restoration, probably derived from another statue, and there is, therefore, but little evidence for the name of Demeter.

The figure was probably executed in the time of Hadrian, when the types of Demeter and Isis were so blended as to be with difficulty distinguished. These

mixed types of divinities multiplied in the second century A.D., and were a result of the general pantheistic spirit of the age. For late scarabs with the combined attributes of Demeter and Isis, cf. *Cat. of Gems in Brit. Mus.*, Nos. 409, 411.—*Towneley Coll.*

Marble. Height, 4 feet 2 inches. Formerly in the Maccarani Palace at Rome, or, according to another inventory, in the Gabrielli Palace. Restored: right hand and end of nose. Dallaway, p. 299; *Mus. Marbles*, X., pl. 19; Ellis, *Town. Gall.*, I., p. 217 (= Vaux, *Handbook*, p. 208); Clarac, V., pl. 988, No. 2574c; Mansell, No. 1156; *Græco-Roman Guide*, I., No. 133.

APOLLO, ETC.

1546. Head of Apollo (?). Youthful male head, with long curls, escaping from under a taenia to each side of the face, and gathered up in a mass at the back of the head.

The head, which is probably a Graeco-Roman copy from a bronze original, has the characteristics of a group of sculptures connected with the name of Calamis. In particular, the eye is placed rather high in the head, and the hair is brought over the forehead, so giving the effect of a large face below the eyes and a rather heavy chin. Compare the Choiseul-Gouffier Apollo and the two replicas of the head immediately adjoining (Nos. 209–211).

The name of Iakchos (an Eleusinian deity) has been suggested for the head, but the type of that god is uncertain, and the name of Apollo is more probable.—*Rome.*

Parian (?) marble. Height, 11 inches. The head has been broken in three parts, and a narrow strip from the middle of the forehead to the base of the right ear is restored, as also the nose. Bought, 1898. *Arch. Anzeiger*, 1899, p. 204; Mrs. Strong, *Strena Helbigiana*, p. 293; Mansell, No. 1148. For a replica at Munich, see Furtwaengler, *Meisterwerke*, p. 115.

1547. (Plate III.) Head of Apollo, commonly known as the Giustiniani Apollo. The head is inclined slightly forward and considerably to the right side. The long hair is tied in a knot above the forehead and falls in sharply defined tresses from the centre over the temples and ears. The expression of the face has been analysed (by Brunn) as that of self-absorbed poetic frenzy. This example should be studied in connection with the replica No. 1548. A third copy still remains in the Giustiniani palace, attached to a figure of Apollo standing with his head inclined to the right, but there is some uncertainty as to whether the head and the body belong together.

In pose, composition and treatment of the hair, there is a considerable resemblance between this figure and No. 1548. There is, however, a marked difference in style between the two heads. This one has sharply-cut edges for hair, lips and eyelids, and strong conventional ridges for the eyebrows. The companion head is worked in a simpler and less-mannered style. The peculiarities of the Giustiniani head have been supposed to be due to the fact that it is copied from a bronze original, but this does not account for its differences from the replica. It is also suggested (by Furtwaengler) that No. 1548 most nearly represents the style of an original, of the period after Alexander, from which both copies are derived, and that the mannerisms of the Giustiniani head are those of a later copyist, who sought to give his work an archaic character by giving it the sharp-cut and peculiar treatment of outlines which Furtwaengler associates with the artist Cresilas.—*Pourtales Coll.*

Parian marble. Height, 1 foot $5\frac{3}{4}$ inches. Restored: nose, part of lips and eyelids, lobes of ears and part of neck. The head was formerly adjusted to a bust that did not fit it. There are traces of red colour in the hair. Formerly in the Giustiniani Palace at Rome, and afterwards in the Pourtales Coll. Bought, 1865. Sandrart, *Teutsche Akademie*, I., pl. 14; *Galleria*

Giustiniana, II., 42; Müller-Wieseler, *Denkmaeler*, II., pl. 11, No. 123; Panofka, *Cabinet Pourtalès*, pl. 14, p. 50; *Souvenirs de la Gal. Pourtalès*, pl. 48; Conze, *Heroengestalten*, pl. 59, 2; Overbeck, *Griech. Kunstmythologie*, IV., p. 141; *Atlas*, pl. 22, fig. 35; Mansell, Nos. 1226, 1227, 1486; Brunn, *Denkmaeler*, No. 53; *Græco-Roman Guide*, I., No. 138; Baumeister, I., p. 101; Wolters, No. 1526; Brunn, *Verhandlungen d. XLI. Versammlung Deutscher Philologen*, etc., p. 34 (reprinted in Brunn's *Götterideale*, p. 84; cf. *Berlin. Philol. Wochenschr.*, 1891, p. 765); Furtwaengler, *Meisterwerke*, p. 338; Collignon, II., pp. 454, 456, fig. 237; P. Gardner, *Journ. of Hellen. Studies*, 1903, p. 118. For the earlier literature, see also Julius, *Annali dell' Inst.*, 1875, p. 28. For the Giustiniani statue (Clarac, III., pl. 486, No. 942), see Matz and von Duhn, No. 197.

- 1548.** (Plate III.) Head of Apollo. The head is inclined to its right. The long hair is tied in a knot above the forehead, and is gathered in a mass at the back of the neck. The end of the nose, the lower lip, and part of the hair are broken away. The back of the head is roughly executed, and the ears are unfinished. The pupils are indicated.

The expression of this head, like that of the companion replica, appears to be that of poetic meditation. For the question of the mutual relations of the two heads, see No. 1547. 3rd to 1st cent. B.C.—*Found in the Baths of Caracalla at Rome.*

Parian marble. Height, 1 foot 2½ inches. Schoell and K. O. Müller, *Mittheilungen aus Griechenland*, p. 114, and pl. 4, fig. d; *Mon. dell' Inst.*, X., pl. 19, and *Annali dell' Inst.*, 1875, p. 27 (Julius); Matz and von Duhn, No. 232; Overbeck, *Griech. Kunstmythologie*, IV., p. 141; *Atlas*, pl. 22, fig. 34; Wolters, No. 1527. Furtwaengler, *Meisterwerke*, p. 338; Collignon, II., pp. 455, 457, fig. 238.

- 1549.** (Plate III.) Head of Apollo, on which rests the right hand. The long hair is brought down each side of the head and is tied in a knot at the back. It also passes in a double plait over the head. Nose broken and surface much injured.—*Carthage. Excavated by Dr. N. Davis, 1857.*

This head, and the two other replicas, Nos. 1550, 1551, are derived from a special type of Apollo, easily recognised by the style of the headdress, which is very rare except for figures of Eros or of children. The complete figure, as we know it from a copy in the Louvre, is one of Apollo standing, with the left arm supported by a stump, while the right hand rests on the head (Overbeck, *Griech. Kunstmythologie*, pl. 22, fig. 39; for other examples and discussion of the type, see Overbeck, *loc. cit.*, text, iv., p. 208). The type corresponds with that of a figure of Apollo, which stood in the Lyceum at Athens, of unknown authorship, in which the god was represented as "leaning on a pillar, with a bow in his left hand and with the right hand bent above his head, as if he were resting from prolonged labour" (Lucian, *Anacharsis*, 7). The type, in its severest and presumably earliest form (represented by this head), may perhaps date from the beginning of the fourth century. It was afterwards considerably modified and made weaker and more effeminate. The best-known example of the later developments is the "Apollino" at Florence (Overbeck, *loc. cit.*, pl. 22, fig. 42).

Greek marble, much corroded. Height, 1 foot 2 $\frac{3}{4}$ inches. *Græco-Roman Guide*, II., No. 100; Furtwaengler, in Roscher's *Lexikon*, p. 464; *Meisterwerke*, p. 570; Overbeck, *Griech. Kunstmythologie*, IV., p. 119, No. 5; *Atlas*, pl. 19, fig. 33.

1550. (Plate III.) Bust of Apollo. The hair is tied in a knot behind and is plaited in a tuft over the forehead. For the original type, of the 4th cent. B.C., from which this head is derived, compare No. 1549.—*Towneley Coll.*

Parian marble. Height, 1 foot 6 inches. Restored: the bust, nose, and part of plait. This bust was in the eighteenth century in the collection of the Villa Albani at Rome, where it was improperly placed on the trunk of a Bacchus (Winckelmann, *Alte Denkmäler*, ed. 1804, Introduction, p. 31). Mr. Townley obtained the head from Cardinal Albani in 1773, in exchange for

a head of Bacchus (Town. MS.; Dallaway, p. 313). *Mus. Marbles*, XI., pl. 4; Ellis, *Town. Gall.*, I., p. 322; *Græco-Roman Guide*, I., No. 115; Mansell, No. 1498. Wolters, No. 1292; Overbeck, *Griech. Kunstmythologie*, IV., p. 120, No. 13; pl. 19, fig. 34.

- 1551.** (Plate III.) Head of Apollo Citharoedos, from an original of the 4th cent. B.C. The head is slightly inclined to its left and upwards. The hair, which is confined by a narrow fillet, is taken up in a double plait over the middle of the head, and is also brought in masses at each side of the face, to a knot at the back. On the top of the head are indications of the attachment of some object. This is doubtless where the hand of the god rested.

Marble. Height, 1 foot, $2\frac{3}{4}$ inches. Restored: nose, left eyebrow, lips, and hair on left side. Formerly in the Grimani Collection at Venice. Purchased of Mr. R. C. Lucas, 1847. Mansell, No. 1193; Wolters, No. 1293; Overbeck, *Griech. Kunstmythologie*, IV., p. 120, No. 14; *Græco-Roman Guide*, I., No. 105.

- 1552.** (Plate III.) Head of Apollo Citharoedos, probably from a statue. The look is upwards, with prominent eyebrows, drawn towards the middle of the forehead, and the lips are parted. The hair is drawn up to a knot above the middle of the forehead. At the sides it is brought down over each ear, about a narrow band, to the back of the neck. Several parts, namely the throat, tip of nose, back of head and part of the topknot, were separate pieces attached, and are now wanting.

Greek marble. Height, 1 foot 4 inches.

- 1553.** Heroic figure, restored as Apollo, resting, with the right hand on the head. [Compare No. 1549.] It is, however, more probable that the figure is a Bacchus. Only the torso, right thigh, and the support on the right side are antique. The statue as restored is supported on both sides—an error in the composition which an ancient artist would hardly have committed. A chlamys is

thrown over the trunk of a tree which formed the original support of this figure.—*Farnese Coll.*

Fine-grained marble. Height, 7 feet 3 inches. Bought 1864. De Triqueti, in *Fine Arts Quarterly*, III., p. 210; Mansell, No. 1128; *Græco-Roman Guide*, I., No. 132.

1554. (Plate III.) Head of Apollo (?). Beardless head, with curling hair clustered above the temples, brought to each side, and confined by a twisted taenia, which is knotted at the back of the neck. Over the head it has two bud-like ornaments. The head is slightly inclined to its left. The face is markedly out of drawing, the mouth being set askew. Above the head is a depression with central dowel hole, which seems to be intended for the reception of an object like a modius. The nose is injured.

The interpretation of the type is doubtful. The head has usually been taken for an Apollo, but it may perhaps be a Dionysos.—*Capua*.

Parian marble. Height, 11 inches. Bought, 1873. Klein, *Praxiteles*, 416, 417; Mansell, No. 1469.

1555. Torso of Apollo (?) from the neck to the thighs. The head and limbs are broken off. The right shoulder is slightly raised. Long curls fall on the shoulders. Hellenistic work (?).—*Luku. Presented by Col. Leake*, 1839.

Pentelic marble. Height, 1 foot $\frac{3}{4}$ inch.

1556. Statuette of Apollo (?). Torso of a youthful nude figure, standing, with the left knee bent. The right leg is wanting from the middle of the thigh. The right arm, wanting from the biceps, was raised, and probably rested on the head. The left arm was lowered. Ringlets fall on the shoulders.—*Carthage*.

Parian marble. Height, 11 inches. Excavated by Dr. N. Davis, 1859.

1557. The Punishment of Marsyas. His hands are fastened by leather thongs above his head to the trunk of a tree. He is represented at the moment when he is about to be flayed alive by order of Apollo. His face has the Satyric type. His legs have been broken off above the knee. The tree-stem is surmounted by a bracket, which shows that this figure has formed the ornament of a support to a table.—*Presented by C. Dodd, Esq., 1838.*

Parian marble. Height, 2 feet 7 inches. *Græco-Roman Guide*, II., No. 37.

ARTEMIS, ETC.

1558. A statue of Artemis advancing to the front, draped in long chiton, with diploidion girt at the waist. The folds, which are deeply and elaborately wrought, are of extreme tenuity. The right arm (now restored) may originally have been drawing an arrow from a quiver behind the right shoulder, as may be inferred from small holes, which prove the existence of a bronze object attached. The left hand perhaps held a bow. The type would thus very nearly resemble that of Artemis on gold and silver coins of Augustus, especially on a gold coin struck in the twelfth year of his reign. The head of this figure is made of a separate piece of marble, and is inserted in a socket in the neck. The hair is drawn up into a knot on the crown of the head after a fashion characteristic of Apollo and Artemis.—*Towneley Coll.*

Pentelic (?) marble. Height, including plinth, 6 feet $\frac{1}{4}$ inch.

Restored: right arm, left arm from elbow, left foot, right foot and leg nearly to the knee, parts of drapery. Found, in 1771, near La Storta, about eight miles from Rome. Dallaway, p. 304. *Mus. Marbles*, III., pl. 14; Ellis, *Town. Gall.*, I., p. 200 (= Vaux, *Handbook*, p. 208); Clarac, IV., pl. 569, No. 1211; *Græco-Roman Guide*, I., No. 112; Mansell, No. 1155.

1559. Figure of Artemis advancing to the front. Her hair is waved to each side, and coiled at the back of her head. She wears a short tunic with short sleeves, a nebris closely tied about the body, and boots. A large cloak falls over the left arm, and forms a support. The left arm carries a quiver, and with the right hand she holds the skirt of her tunic. The legs are wanting from above the knees to the ankles. There are traces of red. 1st cent. B.C. (?).

Inscribed on the plinth, Ἀρ[ιστογ]ένης Σωτ[εῖρα Β]ακχία. The letters of the second line are coloured red. For Σωτ[εῖρα] as an epithet of Artemis, cf. Roscher, *Lexikon*, i., p. 575. The use of Βακχία as applied to Artemis does not seem to be known elsewhere.—*From a Greek necropolis above the harbour of Loryma.*

Fine white marble, inserted in a plinth of bluish marble. Height, 2 feet 1 inch. Obtained by Messrs. Salzmann and Biliotti, 1864. The right arm was obtained at Loryma, and presented by the Duke of St. Albans in 1872. Farnell, *Cults of the Greek States*, II., pl. 32 a; Reinach, *Répertoire de la Statuaire*, II., p. 316, fig. 10.

1560. (Plate II.) Statue of Artemis in the archaistic style. The figure stands to the front, and wears a long chiton, in fine folds, fastened with studs on the sleeve; an upper garment, which leaves the left shoulder bare, and falls in conventional folds by the right side; a large mantle, which passes over the left shoulder, round the body, and over the left arm, falling in folds by the left side; and sandals. The hair is gathered to the sides from the middle of the forehead, is looped up over the ears, and falls in a club on the neck. It is encircled with an ornate diadem, carved into palmettes. The features are of a severe and dry type. The left hand, which is held out, supports a small figure of a deer, recumbent. The right arm was a separate piece, attached at the elbow, and is now lost.

When first discovered there were traces of blue paint

along the edges of the draperies, but these have now become invisible. 1st cent. B.C. (?).—*Found in Trastevere at Rome in 1887.*

Fine-grained marble, in two pieces, joined at the waist. Height, 5 feet 10 inches. Slightly mended, but not restored. Bought, 1888. *Stereoscopic*, No. 317; Mansell, No. 1360; Reinach, *Répertoire de la Statuaire*, II., p. 650, fig. 2.

1561. (Fig. 6.) Statue of Artemis as a huntress. She stands to the front, with the right leg advanced, wearing a short chiton with double girdle and buskins. The buskins are adorned with lions' heads. A quiver is slung behind her right shoulder. The head and arms (which were separately attached) are wanting. At her feet are a seated hound, of which the head and forelegs are wanting, and the stump of a tree. This figure has little merit as a work of art.—*Found near Pozzuoli. Presented by W. R. Hamilton, Esq., 1840.*



Fig. 6. No. 1561.

Greek marble, in poor condition. Height, 3 feet 1 inch. *Græco-Roman Guide*, I., No. 120.

1562. (Plate XXIII.) Artemis (?). Fragment of a torso of a female figure, from the waist to the knee. The left knee is advanced. She wore a short tunic reaching to the knees, of which an edge is turned up, so as to bare the left knee, and a mantle, which seems to have been gathered up on the left thigh, where it may have been held by the left hand. Part of the left side is split

away, and shows an ancient iron cramp, run with lead. Hellenistic period.—*Rhodes*.

Parian marble. Height, 9 inches. Obtained by C. T. Newton, 1885.

- 1563.** (Plate III.) Female head, perhaps Artemis, in a style which, if not archaic, is imitated from archaic sculptures with more faithfulness than is usual in archaistic work. The face is of a severe archaic type. The hair falls in conventional ripples to each side from the middle of the forehead. A diadem decorated with five rosettes crosses over the head; tresses fall from it in loops, before each ear, and in a simple mass at the back. She wears earrings.

Greek marble. Height, 1 foot 1 inch. Restored: the lower part of the bust. The surface has been very badly worked over. Bought, 1873. Mansell, No. 1212.

- 1564.** Head of Artemis. Ideal female head of life size. The hair is bound with a diadem and tied in knots on the top of the head and at the back of the neck.—*Towneley Coll.*

Parian marble. Height, 1 foot. Restored: the tip of the nose and part of the chin. Obtained at Rome by Gavin Hamilton in 1781. *Mus. Marbles*, XI., pl. 7; *Specimens*, I., pl. 48; Ellis, *Town. Gall.*, I., p. 324, No. 2; *Græco-Roman Guide*, I., No. 197.

- 1565.** (Plate III.) Head of Artemis. The head is of a broad, ideal type, and slightly inclined to its left. A part of the hair is gathered up in a knot, high above the middle of the head. The remainder is drawn from each side to a knot at the back.—*Rome*.

Marble. Height, 12½ inches. Restored: nose, and part of the hair. Bought, 1873. *Græco-Roman Guide*, I., No. 106; Mansell, No. 1194.

- 1566.** Bust of Artemis(?). The hair is loosely gathered from the middle to each side, and falls in a club at the back.

The modern bust is half draped. From the expression of the countenance, it has been thought that this head may represent some Imperial personage in the character of Diana, possibly Faustina the younger.—*Payne Knight Bequest*, 1824.

Parian marble. Height, 1 foot $7\frac{1}{2}$ inches. Restored: bust, tip of nose, outer edge of both ears, and part of crown of head. *Mus. Marbles*, XI., pl. 6; Mansell, No. 1054; *Græco-Roman Guide*, I., No. 113.

1567. Endymion sleeping on Mount Latmus. A recumbent figure of a youth lying asleep on a rock; his right hand is thrown behind his head, his left raised to his chin; he wears a petasos, sandals laced half way up the calf, and a chlamys, on which he reclines; the edge is drawn over his left thigh. This figure has been called Mercury on account of the petasos, and also Adonis; but the sleep, the attitude of the right arm, and the general correspondence of the type with representations of Endymion on reliefs where the subject is certain, are sufficient grounds for the present attribution. This pose of the right arm is specially mentioned in a description of Endymion by Lucian (*Dial. Deor.*, xi., 2).—*Roma Vecchia. Towneley Coll.*

Veined marble of Asia Minor (?). Length, 4 feet 3 inches. Restored: right arm, feet, tip of nose, parts of left hand. Found by Gavin Hamilton in 1776 (*cf.* No. 1940). *Mus. Marbles*, XI., pl. 43. See also *Journ. of Hellen. Studies*, XXI., p. 316; Dallaway, *Anecdotes*, pp. 303, 379; Ellis, *Town. Gall.*, I., p. 247 (= Vaux, *Handbook*, p. 219); Yates, in Smith's *Dict. of Biography*, s. v. Endymion; Clarac, V., pl. 882, fig. 2247 c ("fishermen"); Reinach, *Répertoire de la Statuaire*, II., p. 554, fig. 10; *Græco-Roman Guide*, I., No. 148; Mansell, No. 1232; *Stereoscopic*, No. 146. For other representations of Endymion see Robert, *Antike Sarkophagreliefs*, III., pls. 14–25.

1568. Actæon devoured by his hounds. He stands half turned to his right, and draws back from the attack,

raising his right arm over his head as if to strike the hound which is springing up his right thigh. Another hound crouches between his legs, his head thrown up with a fierce expression. The left hand of Actaeon is extended in an attitude of amazement. He wears a lion's skin which is knotted round his neck, and hangs down over his left arm on the trunk of a tree attached to the left leg of Actaeon. Over the forehead of Actaeon are antlers, indicating his partial transformation into a stag. In the upper part of the head are a number of holes, some of them filled with lead, in which a metallic ornament has been inserted. Long hair rises in the middle of the brow, and falls on each side of the head.

The death of Actaeon is represented on one of the metopes of the later temple at Selinus, in a form somewhat similar to that of the present work, which has been supposed (Furtwaengler, *Satyr aus Pergamon*, p. 9) to be derived from the Marsyas of Myron (5th cent. B.C.: cf. *ante*, vol. i., p. 90). This type of Actaeon is also represented on the fragment of a fine cameo from the Payne Knight Collection (*Cat. of Gems*, No. 776; cf. Nos. 777, 778), and on a painted vase (*Cat. of Vases in the Brit. Mus.*, iv., F 176). 2nd cent. A.D.—*Towneley Coll.*

Veined marble. Height (with plinth), 3 feet 4½ inches. Restored: hands, neck, occiput, part of nose and of horns of Actaeon; fore part of head and ears of dog leaping up; ears of second dog; part of rocky plinth. Discovered by Gavin Hamilton, in 1774, in ruins of Villa of Antoninus Pius, near Cività Lavinia (Lanuvium), together with a replica, said to have been purchased by the Count D'Orsi of Normandy (*Journal of Hellenic Studies*, XXI., p. 313); *Mus. Marbles*, II., pl. 45; Ellis, *Town. Gall.*, I., p. 295 (= Vaux, *Handbook*, p. 212); *Græco-Roman Guide*, I., No. 165; Clarac, IV., pl. 579, No. 1252; Mansell, No. 816; Brunn, *Denkmaeler*, No. 209; Müller-Wieseler, *Denkmaeler*, II., pl. 17, No. 186; Wolters, No. 457. For the subject, cf. Ziehen, *Bonner Studien R. Kekulé gewidmet*, p. 179. The figure has been regarded as an Alexander slaying a lion, by O. Waldhauer, *Ueber einige Porträts Alexanders des Grossen*, p. 54.

ATHENÈ.

- 1569.** Colossal head of Athenè wearing a Corinthian helmet, surmounted by a serpent, set far back on the head. The tresses of hair are brought to each side over the ears, and fall in a club at the back. The type is that of the Pallas of Velletri, in the Louvre.—*Towneley Coll.*

Parian marble. Height, 2 feet $4\frac{1}{2}$ inches. Restored: neck, nose, chin, upper part of helmet and most of serpent. *Mus. Marbles*, I., pl. 1; Ellis, *Town. Gall.*, I., p. 318 (= Vaux, *Handbook*, p. 186); *Græco-Roman Guide*, I., No. 123; Furtwaengler, *Meisterwerke*, p. 306.

- 1570.** Head of Athenè, in Corinthian helmet. The head is slightly inclined to its right. The hair is brought in large waves to each side, and falls on the neck. The lower part is worked to fit into a socket in a statue.—*Found near Rome. Towneley Coll.*

Parian marble. Height, 1 foot 4 inches. Restored: end of nose and front of helmet. *Mus. Marbles*, XI., pl. 3; Ellis, *Town. Gall.*, I., p. 320; *Græco-Roman Guide*, I., No. 104.

- 1571.** Bust of Athenè. The head only is antique. The hair is brought back over the ears, and is tied in a club on the back of the neck. The head was made of two pieces of marble, united by a straight joint, and the upper piece is lost. There is no proof that there was originally a bronze helmet. The eyes, the sockets for which are now filled with plaster, were originally formed of some precious stone or vitreous substance. The ears are pierced for earrings.—*Towneley Coll.*

Marble. Height (without the pedestal), 2 feet 3 inches. The helmet and drapery (chiton, and aegis with snakes and Gorgoneion) are restored in bronze, by the Italian artist Albacini, after the bust in the Vatican (*Mus. Pio-Clem.*, VI., pl. 2). The nose and parts of the eyelids also restored. Found, in 1782, in

the Villa Casali, at Rome, in the "Baths of Olympiodorus" (perhaps a confusion with the Thermae Olympiades (so-called) on the Viminal). Dallaway, p. 316; *Mus. Marbles*, XI., pl. 2; *Specimens*, I., pl. 49; Ellis, *Town. Gall.*, I., p. 319 (= Vaux, *Handbook*, p. 186); *Græco-Roman Guide*, I., No. 128; Mansell, No. 1196.

- 1572.** Colossal helmeted head, restored as Athenè. The lower edge of the helmet, which is its only ancient part, is low on the forehead, so as to hide the hair, which is brought back, and falls down the neck. The sockets of the eyes are empty. There are holes in the ears for metal earrings, and in the edges of the helmet for cheek-pieces.

The head has been restored and interpreted as Athenè. It has been suggested that it may be a personification of Rome, but it appears to be a copy of a type of the 5th cent. B.C.—*Towneley Coll.*

Parian marble. Height, 2 feet $1\frac{3}{4}$ inches. Restored: tip of nose, upper part of helmet, with the owls (which may have been borrowed from a coin of Nola); parts of the helmet below the ears. Bought from Gavin Hamilton in 1776 (?). Dallaway, p. 313; *Mus. Marbles*, I., pl. 16; *Specimens*, I., pl. 22; p. xxxv.; Ellis, *Town. Gall.*, I., p. 316 (= Vaux, *Handbook*, p. 187); *Græco-Roman Guide*, I., No. 125; Mansell, No. 1355.

- 1573.** Athenè. Torso, from the neck to the knees of a standing figure of Athenè. She wears a tunic, and long upper tunic, girt by a broad band, and wears a small aegis with the Gorgoneion in the centre. The left arm (broken off at the biceps) fell by the left side. The whole of the right of the figure is split away. Slight Hellenistic work.—*Rhodes.*

Greek marble. Height, $12\frac{1}{2}$ inches. Bought from A. Biliotti, 1868.

APHRODITÈ.

- 1574.** Statue of Aphroditè. The goddess stands, with the weight on the right leg, and with the left leg slightly drawn back. The face is turned to her left, and upwards. The hair is parted in the middle, and brought down at each side to a knot at the back. The left arm (now restored from the shoulder) is raised, while the right arm (restored from near the elbow, with some of the drapery over it) was bent near the right thigh. The goddess wears sandals, and has ample drapery round her legs and over the right arm. 2nd-1st cent. B.C. (?).

The base of the figure has been inserted in an antique moulded plinth. No replicas are known of this statue. It has been compared with the "Venus of Arles" in the Louvre, but it is reversed and otherwise differently composed. The restoration of the arms is therefore doubtful. It has been suggested that the figure held a mirror and some object of the toilet, and that it may be connected with the statue of Phrynè, by Praxiteles, at Delphi (Furtwaengler).—*Ostia. Towneley Coll.*

Parian marble, in two pieces, joined at the beginning of the drapery.

Height, 6 feet 11½ inches (including plinth, which is 4½ inches high). Restored: tip of nose, arms (see above), a piece of the left thigh, some of the toes, drapery over right arm, and some of the finer edges. Excavated by Gavin Hamilton, in 1775, in the ruins of some Maritime Baths at Ostia. Fea, *Relazione di un Viaggio ad Ostia*, p. 43, gives the name of the site as "la Capanna de' Bassi." *Mus. Marbles*, I., pl. 8; *Specimens*, I., pl. 41; Ellis, *Town. Gall.*, I., p. 169 (= Vaux, *Handbook*, p. 166); Clarac, IV., pl. 595, No. 1302; Mansell, No. 817; Dallaway, p. 303, No. 9 ("Libera"); *Græco-Roman Guide*, I., No. 136; Wolters, No. 1455; Bernoulli, *Aphrodite*, p. 178; Furtwaengler, *Meisterwerke*, fig. 103, p. 549; Bernoulli, *Griech. Ikonographie*, II., p. 54; Frazer, *Pausanias*, V., p. 312.

For the baths at Ostia. cf. *Journ. of Hellen. Studies*, XXI., p. 316;

Dallaway, p. 378 (where the figure is called "the Mother of Venus"), and *C.I.L.*, XIV., 98 and 137.

1575. Aphroditè. The type is that of the Cnidian Aphroditè of Praxiteles (4th cent. B.C.). The goddess stands, with the left knee slightly bent, holding in her left hand a large piece of drapery, which falls to a hydria beside her. The right hand, now wanting, was held before her middle. She is nude, with an armlet on the left upper arm. Her hair is tied by fillets, and is gathered to a mass at the back of her head, from which tresses fall down the neck. The figure stands on an irregular plinth.—*Found in a well at Athens*, 1810 (?).

Pentelic marble. Height (without plinth), 3 feet 4 inches. Restored: left forearm, and legs from knees to ankles. The right elbow is also mended. The face has been worked over. *Arch. Anzeiger*, 1899, p. 204. This figure (with No. 1579) was obtained in Greece by J. C. Hobhouse, afterwards 1st Lord Broughton (Hobhouse's *Travels* (ed. 1855), I., p. 312). It was brought home by Lord Byron in the spring of 1811, and was purchased for the British Museum in 1898. For the type, see Michaelis, *Journ. of Hellen. Studies*, VIII., p. 324; Furtwaengler, *Meisterwerke*, p. 551; Klein, *Praxiteles*, p. 250.

1576. Statuette of Aphroditè. She stands on her right leg, with the left knee bent. She covers her middle with the right hand. A piece of drapery falls from her left hand, over a stump before which is a small amphora. The left forearm is wanting. A degraded example of the Cnidian type.—*Antarados*.

Parian marble. Much corroded. Height, 11 inches. Bought, 1882. Murray, II., p. 396; *Journ. of Hellenic Studies*, VIII., p. 338; Reinach, *Répertoire de la Statuaire*, II., p. 354, fig. 2.

1577. Aphroditè. Female figure, standing principally on the right leg, nude except for some drapery about the right leg and thigh, held up by the pressure of the thighs; the head, which is slightly inclined forward, looking to the right, is bound with a diadem wound three times

round it; on the feet are sandals. There is no authority for the present action of the arms (restored). As the marble presents a slight projection on the right side of the chin, the left hand may have been raised to the face but it cannot have done more than touch the chin with the finger tips. From the disposition of the drapery, this figure was probably represented at the moment of undressing to enter the bath. The figure is let into an ancient plinth.—*Towneley Coll.*

Parian marble. Height, 3 feet 5 inches; including pedestal, 3 feet 7 inches. Restored: both arms from the middle of the biceps, and the nose. The head has been broken off, but belongs to the statue. This figure was found, in 1775, in an excavation made by Gavin Hamilton, at Ostia. The place where it was found had been anciently used as a bath. *Mus. Marbles*, II., pl. 22; *Specimens*, II., pls. 14, 15; *Journ. of Hellen. Studies*, XXI., p. 316; Dallaway, pp. 306, 378; Ellis, *Town. Gall.*, I., p. 175 (= Vaux, *Handbook*, p. 204); Clarac, IV., pl. 625, No. 1403; Mansell, No. 838; *Græco-Roman Guide*, I., No. 185; Wolters, No. 1470; Bernoulli, *Aphrodite*, p. 267; Klein, *Praxiteles*, p. 264.

For the supposed action of the left hand, compare the bronze statuette: *Gaz. Arch.*, VI., pl. 15.

1578. Aphroditè. The type is that of the Venus in the Museum of the Capitol at Rome, but the execution is weak. The goddess stands on the left leg, with the right knee bent, having her left hand before her middle, and with the right hand touching her left breast. She looks to her left. The hair is gathered to a knot on the top of her head. Other tresses are brought to the back of the head, and fall on the shoulders. By her left side is a tall hydria, covered with drapery.—*Presented, in 1834, by His Majesty King William the Fourth.*

Parian marble. Height, 6 feet 9 inches. Restored: both arms from the elbows, part of the right leg, parts of urn and drapery. The neck and legs are mended. The upper part of the plinth is antique and in one piece with the figure. *Mus. Marbles*, XI.,

pl. 34; Ellis, *Town. Gall.*, I., p. 260 (= Vaux, *Handbook*, p. 204); Clarac, IV., pl. 619, No. 1389A; *Græco-Roman Guide*, I., No. 116; Mansell, No. 1225; Reinach, *Répertoire de la Statuaire*, II., p. 350, fig. 6; Bernoulli, *Aphrodite*, p. 228. For the Capitoline Venus, cf. Clarac, pl. 621.

- 1579.** Aphroditè. The type is that of the Medicean Venus. The goddess stands mainly on the left leg, with the right knee slightly bent. With the left hand she covers her middle, while the fingers of the right, now wanting, lightly touched the left breast. The hair is tied in a large knot on the top of the head, and is also brought back to a mass at the back. A loose tress falls on each shoulder. By her left side is a dolphin ridden by Eros (head wanting, right arm extended). The dolphin has a cuttlefish in his mouth. The style is mediocre, and the accessories are roughly finished.—*Found in a well at Athens, in 1810 (?)*.

Pentelic (?) marble. Height (without plinth), 3 feet. Repaired, but not restored. This figure, like No. 1575, which compare, was obtained by J. C. Hobhouse in Greece, was brought home by Lord Byron, and was bought for the British Museum in 1898. *Arch. Anzeiger*, 1899, p. 204.

- 1580.** Torso of Aphroditè, from the neck to the knees. The figure stands on the left leg, the right thigh being slightly advanced. The left arm was extended higher than the shoulder, while the figure bends over, stretching out the right arm behind the thigh. It is probable that the figure was represented as loosing the sandal on the right foot, while the left arm was employed balancing the body. If so, the right knee must have been bent, so as to bring the foot within reach of the hand. This torso is finely modelled, but the surface has somewhat suffered from overpolishing. The socket shows that the head was carved out of a separate piece of marble.

The subject of Aphroditè loosing her sandal is represented in two types. The present figure is of the less

common type, in which the hand reaches to the foot behind the axis of the body. In the more usual types (compare Nos. 1417, 1581, 1582) the left thigh is extended, and the foot is in front of the axis of the body.—*Towneley Coll.*

Parian marble. Height, 1 foot 1 inch. Purchased from Cavaceppi, the sculptor, at Rome. *Mus. Marbles*, X., pl. 20; Ellis, *Town. Gall.*, I., p. 205 (= Vaux, *Handbook*, p. 172); Clarac, IV., pl. 622 A, fig. 1406 c (as formerly restored); *Græco-Roman Guide*, I., No. 194; Mansell, No. 1282; Bernoulli (*Aphrodite*, p. 338) makes the figure stand on the right leg, and raise the left foot behind, which seems incompatible with the pose of the torso; Reinach, *Nécropole de Myrina*, text, p. 285; Klein (*Praxiteles*, p. 268) enumerates examples of this type but makes a confusion as to the arms.

1581. Aphrodite unfastening her sandal. She stands on the right leg, with the left leg raised. The left hand is preserved resting on a support, perhaps a term, half covered with drapery. The right hand must have been extended towards the left foot. Both arms, the left foot and the right leg from the knee to the ankle are wanting. Late work.—*Antarados*.

Parian marble, much corroded. Height, $8\frac{1}{2}$ inches. Bought, 1882. For the type, cf. No. 1580, and also Reinach, *Nécropole de Myrina*, text, p. 285; Klein, *Praxiteles*, p. 266. For the supposed term, cf. Reinach, *Répertoire de la Statuaire*, II., p. 349, fig. 2.

1582. Aphrodite unfastening her sandal. Nude torso of Aphrodite, from the neck to the middle of the thighs. She was evidently in the pose of the figure No. 1581, standing on the right leg, with the left leg raised, the left arm resting on a high support, and the right hand stretched towards the left foot.—*Camiros*.

Fine white marble. Height, $7\frac{3}{4}$ inches. Bought, 1863. For the type, see No. 1417 above, and No. 1580.

1583. Torso of Aphroditè, finely modelled. The figure appears to have stood principally on the right leg, and to have been quite nude. The left thigh was somewhat raised.

Parian marble. Height, 2 feet 5 inches. Restored: left thigh. The marble is said to have been found at Antium about 1770. It was sold by Jenkins at Rome to Mr. Locke, of Norbury Park, who had it restored by the sculptor Wilton, and afterwards removed the restorations. For the restoration the fractures of the limbs were cut off straight. Mr. Locke sold the torso for about £800 to the third Duke of Richmond, about the year 1790. In 1791 the torso was burned and broken in a fire at Richmond House, and was again mended and restored by Wilton. In 1820, at a sale of lumber from Richmond House, the torso was sold for a guinea, and after it had changed hands it was bought by the British Museum in 1821. See Noehden, in Böttiger, *Amalthea*, III., p. 5, and pl. 2; *Mus. Marbles*, XI., pl. 35; Ellis, *Town. Gall.*, I., p. 268 (= Vaux, *Handbook*, p. 172); Friederichs, *Bausteine*, No. 592; *Græco-Roman Guide*, I., No. 172; Bernoulli, *Aphrodite*, p. 208; Michaelis, *Journ. of Hellen. Stud.*, VIII., p. 337; Reinach, *Répertoire de la Statuaire*, II., p. 368, fig. 6.

1584. Aphroditè. Nude statuette, broken off below the knees. She stands with the left knee bent, and with the right hand resting on the right thigh. Both arms are wanting. The left hand may have rested on a support (perhaps the Priapus support, No. 1723), which was also joined to the left thigh. The face is mutilated. The hair is massed over the temples, and brought round to the back. She seems to wear a large wreath. Late work.—*The Cyrenaica*.

Parian marble. Height, 11 inches. Excavated by Mr. G. Dennis, 1868.

1585. Aphroditè, armed, and Erotes (?). Statuette of a nude female figure standing to the front. She has a sword sheath slung from her right shoulder, at her left side. On her right is an Eros, seated, nude, and holding some object, perhaps a helmet. On the left is a draped figure (restored

as an Eros) holding up its drapery in the manner of a Priapus.—*Towneley Coll.*

Parian marble. Height, 10 inches. Restored: head, arms, and legs from knees to ankles of Aphrodite; head and shoulders of figure on her left. *Synopsis* (1808), p. 106, No. 54; Ellis, *Town. Gall.*, I., p. 306.

1586. Aphrodite and Eros. Fragment of group, with the feet of Aphrodite standing to the front. At her right side is a nude winged Eros, standing before a stump, holding in his hands a large shell.—*The Cyrenaica.*

Parian marble. Height, $5\frac{1}{4}$ inches. From the excavations of Mr. G. Dennis, 1868.

1587. Nude female torso, from the neck to the waist, perhaps of Aphrodite. Tresses of hair fall on the shoulders, and there are remains of a mass of hair falling over the neck. The right arm was drawn back. There is a point of attachment on the right side.—*Presented by Admiral Spratt, C.B.*, 1874.

Parian marble. Height, $7\frac{1}{4}$ inches.

1588. Nude female torso, from the neck to the waist, probably of Aphrodite. The right arm is somewhat advanced; the left arm was raised, and extended to left.—*From the Temple of the Muses, at Cnidos.*

Parian marble. Height, 6 inches. Excavated by C. T. Newton.

1589. Nude female torso, from the waist to the knees, probably of Aphrodite. The left leg is slightly advanced.—*Ephesus.*

Fine-grained marble. Height, $8\frac{1}{2}$ inches. J. T. Wood's excavations, 1868.

1590. Nude female torso, from the neck to the knee, probably of Aphrodite. She stands on the right leg. The left shoulder was slightly raised and the arm passed below

her left breast. The right arm is missing from the biceps, but traces of thumb and fingers remain before her middle.—*The Fayoum*.

Parian marble. Height, $11\frac{1}{2}$ inches. Bought, 1882.

1591. Aphroditè(?). Nude female torso, from the neck to the waist, leaning over to her right side. The right arm was lowered, and the left arm was raised.—*Rhodes*.

Parian marble. Height, $5\frac{1}{4}$ inches. Bought from A. Biliotti, 1874.

1592. Lower half of a female figure, probably Aphroditè, standing on her left leg, with the right knee bent. She has her drapery gathered about her legs, and forming a knot before her body. The upper part, from the waist, was a separate piece, joined on.

Pentelic marble. Height, 2 feet $4\frac{1}{4}$ inches.

1593. Female torso, perhaps Aphroditè, from the neck to the navel. The right arm was raised, and the left arm hung down by the left side. There is a piece of drapery on the right shoulder.—*Rhodes*.

Parian marble. Height, $5\frac{3}{4}$ inches. Bought from A. Biliotti, 1874.

1594. Female torso, perhaps Aphroditè, from the neck to the waist. The left arm was somewhat raised. Slight work, in poor condition.

Parian marble. Height, 5 inches. Obtained by C. T. Newton in the Levant, 1855.

1595. Head of Aphroditè, inclined to its left, and upwards. The hair, parted in the middle of the forehead, is bound with a narrow diadem; two tresses are drawn back from over the forehead, and fastened in a knot over the crown of the head. The rest of the hair, drawn back from the temples in rich wavy lines, is tied at the back of the head, the ends of the tresses having been left free to fall down the neck; but this portion has been broken away.

This head probably belonged to a statue (compare No. 1578).—*Hamilton Coll.*

Parian marble. Height, 1 foot 1 inch. Restored: nose, part of lower lip; upper part and back of head. *Mus. Marbles*, XI., pl. 8; Ellis, *Town. Gall.*, I., p. 324, No. 19; *Græco-Roman Guide*, I., No. 202; Mansell, No. 1142.

- 1596.** Head of Aphroditè (?). Ideal female head, of a broad type. The hair is parted in the middle of the forehead, and brought down in small ripples over the ears to the back of the neck, where it falls in a club. The hair at the back is roughly blocked out. The ears are pierced for earrings.

This head was formerly called Dionè, the mother of Aphroditè, on fanciful grounds, but the name of Aphroditè herself seems more probable, since Dionè is seldom represented in ancient art.—*Towneley Coll.*

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches. Restored: ears and tip of nose. The modern bust, shown in the engravings, has been removed. The head has been worked over. *Mus. Marbles*, III., pl. 13; *Specimens*, I., pl. 42; Ellis, *Town. Gall.*, I., p. 314; (= Vaux, *Handbook*, p. 194); *Græco-Roman Guide*, I., No. 137; Mansell, No. 1195; Wolters, No. 1276; Klein, *Praziteles*, p. 345.

- 1597.** Head of Aphroditè (?). Ideal head, with the hair parted over the middle of the forehead, and brought down over each ear. The lips are slightly parted. The back of the head is unworked. The base of the neck is worked to fit into a socket in a torso.

This head is remarkable for the extent to which it retains traces of original colouring. The eyebrows, eyelashes, and pupils of the eyes, are drawn in black. The hair was coloured with a yellow tint, which was also carried along the edge of the forehead, as if to make a softer transition from hair to flesh.

The remainder of the flesh surface is covered with a light pink coating, which is now of a perishable character.

A line of red is drawn round the margins of the black portions. The surface of the marble below the pigment is finely polished.—*Rome*.

Fine Parian marble. Height, 1 foot 3 inches. Bought, 1884. Treu, *Jahrbuch des Arch. Inst.*, 1889, pl. 1; p. 18; Collignon, *La Polychromie dans la Sculpt. Grecque*, p. 68, fig. 4. The head is said to have been found on the Esquiline (Treu, *loc. cit.*, p. 19). An iron dowel, perhaps intended for the attachment of a metal disk, has been removed from the back of the head.

- 1598.** Head of Aphrodite (?). Female head, slightly inclined to its left. The hair, parted in the centre of the forehead, and drawn back from the face in rich wavy lines, falls down the neck in loose tresses. The pupils of the eyes are represented by oval cavities. The joint at the base of the neck shows that this head has belonged to a statue. The style is large and simple. The surface is in fine condition, and the nose entire, but slightly repaired.—*Pourtales Coll.*

Parian marble. Height, 1, foot 4 $\frac{3}{4}$ inches. *Cat. Pourt.*, No. 86; *Souvenirs de la Gal. Pourtales*, pl. 49; *Græco-Roman Guide*, I., No. 166; Mansell, No. 1273; Wolters, No. 1605.

HERMES.

- 1599.** (Plate IV.) Statue of Hermes. A figure, somewhat larger than life, stands in an easy attitude with the weight thrown on the right leg, and having the left leg drawn back and lightly touching the ground. The body is considerably bent over to its left, while the head is turned a little downwards, and to its right. The right hand rests against the right hip. The left arm is slightly bent, and the hand holds a caduceus. The figure is nude except for winged sandals, and a small chlamys, which passes over the left shoulder and about the left arm.

The forehead is broad, with prominent brows, slightly knit; the hair is short and curling, and is in part only roughly sketched out. The right leg touches the trunk of a tree.

This statue is one of several replicas of a lost original which must have been regarded as a work of importance. In the other examples, also, the figure is of the type of Hermes. In the case, however, of a statue which was found at Andros, and which is now in the National Museum at Athens, the sculpture once stood on a tomb. Since it has a snake wound round the tree stump, and since the caduceus and winged sandals are wanting, that figure must probably be regarded as the statue of a dead person heroified under the type of Hermes. Compare the fable (No. 30) of Babrius, in which a sculptor carves a figure which one man wishes to buy for a stelè for his deceased son, while another man wants it for a god. Hermes himself remonstrates at the ambiguous purpose. The figure from Andros is of better work than the copies which were found in Italy.

Since the discovery of the Hermes and Dionysos of Praxiteles (cf. No. 2696) at Olympia, there can be little doubt that the original from which the present Graeco-Roman statue was copied was by Praxiteles, or by a sculptor of his school.

The sinuously-curved pose of the figure is the same in each, with only such modifications as are required by the absence of a support under the left arm. The heads are very similar, both in type and in features.—*Farnese Coll.*

Veined marble. Height (without plinth), 6 feet $7\frac{1}{2}$ inches. Restored: left foot and leg, up to the knee, right foot as far as instep, including most of the wings (of which, however, a part is original), left hand, part of caduceus and drapery in front of left shoulder, tip of nose, chin, and under-lip. The right arm is mended.

When Marten van Heemskerck studied in Rome (circa 1535), this

statue was in the Casa Sassi. The collection in the Casa Sassi was sold to the Farnese family in 1546 by Decidio and Fabio Sassi, and the figure afterwards stood in the Farnese Palace at Rome (see Michaelis, in *Jahrb. des Arch. Inst.*, 1891, pp. 170-172, Lanciani, *Storia degli Scavi*, I., p. 177). A comparison of Heemskerck's sketch (*Jahrbuch*, p. 171), with the treaty of sale (Lanciani, p. 177), shows that this figure is the "Marcus Aurelius" of Aldrovandi, *Statue* (1556), p. 151. Purchased, 1864.

Visconti, *Mus. Pio-Clem.*, I., pl. A. VII. (= Clarac, IV., pl. 664, No. 1539); Braun, *Vorschule d. Kunstmyth.*, pl. 91; De Triqueti, in *Fine Arts Quarterly*, III., p. 213; *Græco-Roman Guide*, I., No. 171; Mansell, Nos. 835, 1124, 1231; *Stereoscopic*, No. 139; Klein, *Praxiteles*, p. 391; compare Wolters, No. 1218; Müller-Wieseler, 3rd ed. (1877), p. 469.

The chief examples of the type are (1), the Hermes (formerly called Antinous), of the Belvedere in the Vatican; Braun, *loc. cit.*, pl. 90; Visconti, *Mus. Pio-Clem.*, I., pl. 7; (2), the Hermes of Lansdowne House (*Lansdowne Catalogue*, No. 65; *Specimens*, II., pl. 37); (3), statue from Andros (*Rev. Arch.*, 1846, pl. 53, fig. 2; Brunn, *Denkmaeler*, No. 18). Other specimens are enumerated by Koerte, *Athenische Mittheilungen*, III., p. 98.

1600. (Plate III.) Head of Hermes (?). Beardless head, with heavy brows, and slightly parted lips. The hair surrounds the forehead and falls on the neck in small curls, but elsewhere it is treated in a lumpy fashion. It was encircled by a metal wreath, for the attachment of which numerous holes remain. The end of the nose is missing, and the head is broken off from a statue. A part of the back has been cut away.

This head has much in common with the Hermes of Praxiteles, especially in the treatment of the hair and brows, and it has even been regarded as an original work by the same sculptor. It lacks, however, the delicate and suave beauty of the Hermes, and some critics have preferred to call it a young Heracles; but for this interpretation a square-built face and broader chin would be more appropriate. 4th cent. B.C.

Fine Parian marble. Height, 11½ inches. Purchased, in 1862, at a sale at Argyll House, the town house of George, 4th Earl of

Aberdeen. It was probably brought from Greece, about 1803, by that collector. *Græco-Roman Guide*, II., No. 97; Wolters, *Jahrbuch*, I., p. 54; pl. 5, fig. 1; Kalkmann, *Proportionen*, pp. 41, 98; Sellers, in Furtwaengler's *Masterpieces* (Eng. Trans.), pl. 18, p. 346; *Gaz. des Beaux-Arts*, 1895. II., p. 157; Klein, *Praxiteles*, p. 389; Mansell, No. 1367.

1601. (Plate III.). Hermes(?). Male head, beardless. The hair springs over the forehead in short curls. At the back it is worked in lumps, and unfinished, as in the Hermes of Praxiteles. The left side of the top of the head is wanting, having been made of a separate piece of marble. The nose and lips are mutilated.

The curly hair and prominent brows seem to be derived from a fourth-century type (compare the Aberdeen head, No. 1600), but the work is coarse, and rather rough. The treatment of the eyes is singularly vague, exaggerating a tendency which is seen in No. 1600.

Parian marble. Height, 1 foot. From the Blayds Coll. Bought, 1849. *Græco-Roman Guide*, II., No. 162.

1602. Hermes and Hersè(?). Hermes sits on a rock which is covered with his chlamys, passing his right arm round Hersè, who stands beside him. He wears talaria. A small mantle is twisted round the left arm of Hersè, and, passing round her back, is drawn by her left hand over her right thigh. At the right side of the rock is the petasos of Hermes.

The name of Hersè was proposed by Winckelmann (*Hist. de l'Art*, IV., 2) for fanciful reasons, and is very doubtful. Winckelmann quotes one hand of Hermes as an example of the antique treatment (*Hist. de l'Art*, IV., 4).—*Farnese Coll.*

Parian marble. Height, 5 feet 3 inches. Restored: head, shoulders, left arm, right arm (?), part of right thigh of Hermes; upper part of Hersè, which has now been removed; drapery on left arm. In Winckelmann's time the Hermes was restored with a bearded head. "Found in Trastevere, in the house of Alessandro

Mattei" (Aldrovandi (1556), p. 156). Seen by Aldrovandi in the Farnese Palace, Rome. Purchased of the ex-King of Naples in 1864. Guattani, *Memorie*, V., p. 65; Clarac, IV., pl. 666c, No. 1545 bis; G. B. Cavalieri, *Antiquarum statuarum Urbis Romæ Icones* (1621), pp. 2, 6; Müller-Wieseler, *Denkmaeler*, II., pl. 30, fig. 335; *Græco-Roman Guide*, II., No. 80.

- 1603.** (Plate V., fig 1.) Head of Hermes (?). Youthful ideal male head, somewhat severely treated, with short curling hair. Probably a Graeco-Roman copy of a fifth-century type.

Parian marble. Height, 1 foot 8 inches. Restored: terminal bust, (his) right side of head, and tip of nose. Purchased from coll. of William Chinnery, Esq., 1812. *Mus. Marbles*, II., pl. 21; Brunn, *Denkmaeler*, No. 224; Mansell, No. 1207; Ellis, *Town. Gall.*, I., p. 325 (= Vaux, *Handbook*, p. 192); Müller-Wieseler, *Denkmaeler*, II., pl. 28, fig. 303; Helbig, *Annali dell' Inst.*, 1866, p. 233; Wolters, No. 460; Reinach, *Gaz. Arch.*, XII., p. 83. This head has some resemblance to the one in the Ince Blundell Coll. Cf. Michaelis, *Arch. Zeit.*, 1874, p. 28, pl. 3; Furtwaengler, *Meisterwerke*, p. 348.

- 1604.** (Plate III.) Head of Hermes, with curling hair, and wings on the head. Coarse Roman work. Nose wanting. 2nd cent. A.D. (?).—*Carthage*.

Parian marble. Height, 1 foot 3 $\frac{3}{4}$ inches. Excavated by Sir T. Reade in 1835-36. *Græco-Roman Guide*, II., No. 172.

- 1605.** Terminal figure of a Youth in the character of Hermes. He wears a winged petasos, and a cloak, fastened with a circular brooch on the right shoulder. The caduceus of Hermes is sculptured on the right side of the term, and the cock on the left. The association of the attributes of Hermes with real portraiture in this figure indicates that the youth whose likeness it represents was placed under the protection of that deity. At the foot of the term is a square plinth. 2nd-3rd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 4 feet 10 $\frac{1}{2}$ inches. Restored: part of the drapery in front and of the plinth; the head has been rejoined. Found

near Frascati, 1772. *Mus. Marbles*, X., pl. 42; Ellis, *Town. Gall.*, I., p. 203; *Graeco-Roman Guide*, II., No. 26; Clarac, IV., pl. 660, No. 1517B; Dallaway, p. 304.

DIONYSOS.

- 1606.** Statue of the bearded Dionysos. The god stands to the front with the right knee slightly bent, and the right arm (now wanting) extended to his right. He wears a long sleeved tunic falling to the ground, and a large cloak which passes about the body and over the left shoulder, and falls in deep folds to below the knees, and has sandals. The head is of the bearded type, with long flowing beard. The hair, confined by a wreath of ivy, is brought in long tresses over the ears, and falls on the shoulders. The back is flat and roughly sculptured. The flat joint and dowel hole remain, for the attachment of the right forearm.

The statue is a Graeco-Roman replica of a well-known work in the Vatican formerly called Sardanapallos, the name having been inscribed on it at a late period. The type has been assigned (by Wolters, *Jahrbuch des Inst.*, 1893, p. 179) to Kephisodotos.—*Found at Posilippo.*

Veined marble. Height, 6 feet $7\frac{1}{4}$ inches. Bought of Castellani, 1878. Roscher, *Lexikon*, I., p. 1118; Reinach, *Répertoire de la Statuaire*, II., p. 128, fig. 6; Mansell, No. 1343.

- 1607.** Torso of bearded Dionysos, from the chin to the middle of the thighs. An elderly figure, with long beard, and hair falling over the shoulders, stands on the left leg. He wears a sleeved chiton and a mantle which passes under the right arm and over the left shoulder.—*Rhodes.*

Coarse marble. Height, 1 foot 2 inches. Obtained by C. T. Newton, 1854.

1608. Terminal figure of the bearded Dionysos(?) in the archaistic manner. The hair is bound with a fillet, and falls in conventional curls round the forehead. The beard is also curling except below the lip. The eyebrows are indicated, and the lips are parted. Sockets are worked in the shoulders of the term for the attachment of arms. The pubes is suggested. The term ends in a tenon for attachment to a wider base. The work is connected by Furtwaengler with the type of a statue at Florence, now restored as Asclepios, and regarded by him as a copy of a work of Myron.—*Found at Baiae, 1771. Towneley Coll.*

Greek marble. Height, 6 feet 8 inches. This term was found with the head (No. 1609) "in trenching very deep for the renewal of an old vineyard at Baiae in the year 1771. . . . They were purchased on the spot at the time of their discovery by the late Dr. Adair, who brought them to England" (*Town. Inv.*). Dallaway, p. 313; *Specimens*, I., pl. 16; *Mus. Marbles*, II., pl. 29; Ellis, *Town. Gall.*, I., p. 335 (= Vaux, *Handbook*, p. 195); Brunn, *Denkmaeler*, No. 229; Furtwaengler, *Meisterwerke*, p. 401; Mansell, Nos. 831, 1205.

1609. Terminal head of bearded Dionysos, in the archaistic manner. He has a long curling beard, with moustaches; the hair falls in corkscrew curls on the shoulders, and over the forehead, from under a broad diadem.—*Baiae. Towneley Coll.*

Parian marble. Height, 1 foot 5 inches. Found at Baiae in 1771, with the term (No. 1608, which see) and brought to England by Dr. Adair. *Mus. Marbles*, II., pl. 30; Ellis, *Town. Gall.*, I., p. 336 (= Vaux, *Handbook*, p. 196); Mansell, No. 1211.

1610. Terminal bust of the bearded Dionysos, in the archaistic manner. The face has sharply cut features. The beard is long and square cut with conventionally treated curls. The hair, confined by a broad taenia, knotted at the back, falls in bunches in front of each ear, and in long tresses on the shoulders, and down the back.—*Towneley Coll.*

Pentelic(?) marble. Height, 1 foot 11½ inches. Unrestored and in fine condition. This bust, which was once in the possession of Cardinal Albani, was brought to England by Lyde Browne *Mus. Marbles*, II., pl. 27; Ellis, *Town. Gall.*, I., p. 334.

1611. (Plate VI.) Head of bearded Dionysos, treated in the archaistic manner. The hair is brought in twisted masses to each ear; the lips are slightly parted; the beard falls in long wavy tresses ending in small spirals. The back of the head is split away and it is uncertain how it was completed, but it may have been of the form of a double term, such as that at Berlin (*Antike Skulpturen*, No. 11) which closely resembles it in type.—*Ephesus*.

Parian marble. Height, 1 foot 4 inches. From J. T. Wood's excavations, 1872.

1612. Head of bearded Dionysos, in the archaistic manner. He has a long beard, large moustaches, and hair in straight wiry locks, which fall down on the neck and are confined round the head by a broad taenia. The eyebrows are represented by prominent ridges. This head has also been called Hermes. 2nd cent. A.D. (?).—*From the Villa of Hadrian at Tivoli*, 1790. *Towneley Coll.*

Parian marble. Height, 1 foot 7 inches. Restored: the bust, and the ends of the locks of hair. *Specimens*, I., pl. 8; *Mus. Marbles*, II., pl. 19; Ellis, *Town. Gall.*, I., p. 333 (=Vaux, *Handbook*, p. 194, T. 62); Mansell, No. 1470.

1613. Head of bearded Dionysos. Small head, in the archaistic manner, with long beard and moustache. The tip of the beard is broken away. The hair surrounds the face in a triple row of conventional curls, and falls in tresses before the ears, and in a mass down the neck. It is fastened with a taenia, behind which the head seems to be covered with drapery.—*Loryma. Presented by the Duke of St. Albans*, 1872.

Marble. Height, 3¼ inches.

1614. Terminal bust of bearded Dionysos, in the archaistic style. He has a long curling beard, and moustaches. The hair is brought from the middle to each side, under a fillet. Curls fall before the ears, and tresses on each shoulder. The back is worked smooth.—*Hamilton Coll.*

Parian marble. Height, 8 inches. *Synopsis* (1808), p. 102, No. 22.

1615. Terminal bust of bearded Dionysos with a pointed beard. A band crosses the forehead, on which are bunches of ivy berries. Tresses fall on the shoulders. The whole surface is much worn away.—*Temple Bequest.*

Giallo-antico marble. Height, 7 inches.

1616. Terminal bust of bearded Dionysos with a conventional square cut beard, a triple row of curls over the forehead, and a stephanè. Tresses fall on each shoulder.—*Blacas Coll.*

Rosso-antico marble. Height, $7\frac{3}{4}$ inches.

1617. Terminal bust of bearded Dionysos with a pointed beard, a double row of curls over the forehead, and a stephanè. Tresses fall on each shoulder.—*Monforte, Spain.*

Giallo-antico marble. Height, $6\frac{3}{4}$ inches. Found in constructing the railway between Alicante and Almansa, 1854.

1618. Terminal bust of bearded Dionysos with a pointed beard. The hair is brought round a band which crosses the forehead, and curls fall on the shoulders. The left shoulder is wanting. Late work, with much use of the drill.

Marble. Height, $6\frac{1}{2}$ inches.

1619. Terminal bust of bearded Dionysos with a pointed beard. The hair, which is freely treated, is brought round a narrow diadem, which crosses the forehead. Above are bunches of ivy berries.—*Temple Bequest.*

White marble. Height $7\frac{1}{4}$ inches. Restored: left shoulder.

1620. Head of Dionysos (?). Bearded head, with long hair which is brought from each side to fall down the back of the neck. It is confined by a broad taenia, knotted behind. The nose and mouth are mutilated. The lower part of the beard was in a separate piece, now wanting.

Pentelic marble. Height 6 inches. Obtained by C. T. Newton, 1855.

1621. Lower part of the head of the bearded Dionysos. It is broken off across the bridge of the nose, and the nose is wanting. The lips are parted. There are heavy moustaches, and a long beard, in formal ringlets treated in the archaistic manner.—*Ephesus*.

Parian marble. Height 10 inches. From J. T. Wood's excavations, 1868.

1622. Double terminal bust. (a) Bearded head of Dionysiac character, with long beard and moustache. The head is covered with a cloth, and long ends of a taenia hang on the shoulders. (b) Head of laughing Maenad, wearing an ivy wreath. The ends of a taenia fall on the breast.—*Towneley Coll.*

Marble. Height, $7\frac{1}{2}$ inches. Restored: lower part of bust. *Synopsis* (1808), p. 101, No. 16; Ellis, *Town. Gall.*, I., p. 339.

1623. Double terminal head. (a) Bearded Dionysos with a triple row of formal curls round the forehead confined by a taenia, two longer curls at the ears, and long tresses falling on the shoulders. (b) Head of Ariadne or a Maenad, back to back with the foregoing. The hair is treated in exactly the same way as that of Dionysos, the two taeniae being continuous.—*Towneley Coll.*

Veined marble. Height, 1 foot 2 inches. Restored: the tip of each nose. Excavated near Rome by Gavin Hamilton. *Mus. Marbles*, II., pl. 17; Ellis, *Town. Gall.*, I., p. 338 (= Vaux, *Handbook*, p. 196); Mansell, No. 1240; Krause, *Plotina*, p. 134; pl. 2, fig. 24.

- 1624.** (Plate VI.) Head of bearded Dionysos (?). He has a curling beard, large moustaches, and hair conventionally treated, with short curls over the forehead, confined by a spirally-twisted circlet. The pupils of the eyes are hollow. Plaits, starting from behind the ears, in the manner of old Attic sculpture, are only brought to the other ear, and not, as usually in early sculpture, to meet on the top of the head. Furtwaengler, however, assigns the head "to an artist of the second class, working about 450 B.C.," in a style intermediate between the early manner of Pheidias and the late manner of Myron, and he regards the head as probably a portrait.

Pentelic (?) marble. Height, 1 foot $3\frac{1}{2}$ inches. Restored: part of bust. The head is cut away flat at the back. Bought of Castellani, 1873. Mansell, No. 1483; Furtwaengler, *Meisterwerke*, p. 394, p. 395, fig. 58.

- 1625.** Young Dionysos. Figure of a boy about six years old standing to the front, with the right leg advanced. He wears a wreath of ivy leaves and berries, and the nebris. The right hand (restored) holds up a bunch of grapes; it may have held a thyrsus, as in the case of the bronze figure of Dionysos (*Cat. of Bronzes*, No. 1327), which corresponds in several respects with this statue, though representing the god at a more advanced period of boyhood. The left hand (restored) holds a wine cup. There is a stump of a tree by the right leg. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height (without plinth), 3 feet $\frac{1}{4}$ inch. Restored: arms, feet, left knee-cap, points of ivy-leaves, hoofs of fawnskin. Found by Gavin Hamilton in the ruins of the Villa of Antoninus Pius at Monte Cagnolo, near Civit  Lavinia, in 1773. Dallaway, pp. 301, 374; *Catalogue of Lansdowne Marbles*, p. 70; *Mus. Marbles*, XI., pl. 38; Clarac, IV., pl. 674, fig. 1562; Mansell, No. 836; *Græco-Roman Guide*, I., No. 193; Ellis, *Town. Gall.*, I., p. 253.

- 1626.** Young Dionysos. Figure of a boy of twelve (the head wanting) standing on the right leg, with left leg crossing

it. He leans his left elbow on the stump of a tree, and holds in his hands a large bunch of grapes. He wears a nebris fastened on the left shoulder. The work is weak and negligent. The outlines are left vague, and nothing is driven home.—*Aidin (Tralles)*. Presented by Admiral Spratt, C.B., 1888.

Parian marble. Height, 3 feet 3 inches. Restored: feet, stump, and plinth. The figure formerly showed signs of having been used in a wall. *Archæologia*, XLIX., pl. 19, p. 318; *Rev. Arch.*, 3rd Ser., X., p. 97; Reinach, *Répertoire de la Statuaire*, II., p. 137, fig. 4; Klein, *Praxiteles*, p. 212.

1627. Head of Dionysos. Youthful head with languorous expression and long flowing curls, brought down from the forehead to each side. He wears a wreath of leaves and berries of ivy. The eyes are left vacant. The nose is wanting, and the neck is worked for a socket in a statue. There are traces of red colour on the face. 2nd cent. A.D. (?)
—*Found near Rome*.

• Parian marble. Height, 1 foot 3½ inches. Bought of Castellani, 1879. *Mon. dell' Inst.*, X., pl. 20; *Annali dell' Inst.*, 1875, p. 34, pl. C. (Robert); Collignon, II., p. 454; Mansell, No. 1312; Walters, No. 1489.

1628. (Plate VI.) Head of Dionysos (?), with short curling hair, and wearing a vine-wreath. A narrow band crosses the forehead, on which are two budding horns. The lips are slightly parted. The back of the head was a separate piece, united by a flat joint. The top of the head is also worked flat, with a small dowel hole.

Greek marble. Height, 1 foot 2 inches. Restored: bust. Purchased at a sale at Arley House, 1853. *Græco-Roman Guide*, I., No. 107. Sir C. Newton (*ibid.*) calls attention to a resemblance of this head to that of Ptolemy IV. (misprinted IX.) on the coins. The connexion, however, is by no means clear. (*Cf. Cat. of Greek Coins in Brit. Mus., Ptolemies*, pl. 14, figs. 6, 7.)

- 1628*. Head of young Dionysos. He has long hair, gathered in a knot at the back, and falling in ringlets on the neck.

A narrow band crosses the forehead, and he wears an ivy wreath. The head is much mutilated.

Greek marble. Height, $9\frac{3}{4}$ inches.

1629. Terminal head of young Dionysos. Long hair falls on the shoulders. He has a narrow band across the forehead, and wears a wreath of ivy leaves and berries, with bunches of grapes below the ears.—*Mytilenè*. Presented by Mr. Vice-Consul Werry, 1854.

Parian marble. Height, $7\frac{1}{4}$ inches.

1630. Terminal bust of young Dionysos, wearing a nebris. He wears a wreath of ivy leaves and berries, with a sash crossing the forehead, and falling on the shoulders.—*Temple Bequest*.

Marble. Height, 8 inches.

1631. Terminal bust of young Dionysos(?). The hair, confined by a circular diadem, is treated in a conventional way, and falls in tresses down the cheeks and over the shoulders. The eyeballs are hollow to receive vitreous eyes. The manner is that of the early Attic type, represented by No. 1546.—*Towneley Coll.*

Rosso-antico marble. Height, $9\frac{1}{2}$ inches. Restored: tip of nose, and part of bust. The back of the head has been cut away in modern times.

1632. Terminal bust of young Dionysos, wreathed with ivy leaves and berries, and wearing an ivy necklace. The mouth is slightly open. There are hollow sockets for the eyeballs.—*Towneley Coll.*

Giallo-antico marble. Height, 6 inches. *Synopsis* (1808), p. 102, No. 20; Ellis, *Town. Gall.*, I., p. 340, No. 23.

1633. Terminal bust of young Dionysos. He wears a wreath of ivy leaves and ivy berries, and long sashes fall on his shoulders.—*Towneley Coll.*

Giallo-antico marble. Height, $6\frac{1}{2}$ inches.

1634. Terminal bust of young Dionysos, wearing ivy wreath, with sashes falling on the shoulders, and with a large wreath round the neck.—*Temple Bequest.*

Mottled yellowish marble. Height, $7\frac{1}{2}$ inches.

1635. Terminal bust of Dionysos. He wears a wreath of vine-leaves tied with broad sashes which fall on each shoulder. The back is cut away flat.—*Temple Bequest.*

Marble. Height, $8\frac{1}{2}$ inches.

1636. Dionysos and the Vine. Dionysos stands to the front, resting chiefly on the right leg, and leaning with his left arm on the shoulder of the vine. His forms are soft and effeminate; he wears a wreath of ivy leaves and berries, and has long hair falling on the shoulders. A narrow band crosses the forehead. He also wears a panther-skin knotted on the right shoulder, and sandals. He holds up a cup in the (restored) right hand. The female figure associated with Dionysos is represented as if half-transformed into a vine, trained round the trunk of a tree. The two natures are subtly blended, the legs and thighs being incorporate with the trunk of the tree, and the body being overgrown with branches, leaves, and grapes of the vine. The face and arms are still mainly human, though a leaf is sprouting from the cheek. The hair is encircled with a vine-wreath laden with grapes. She looks up towards Dionysos, and holds up a bunch of grapes in her right hand. This group was called by Mr. Combe, Bacchus and Ampelus, but the transformed figure is certainly female, whereas Ampelus was a beautiful youth. It has been suggested (by Jahn and Michaelis) that the figure here represented is that of Ambrosia, who, according to Nonnus (*Dionys.*, xxi., 24), was changed into a vine. As, however, Nonnus is the only authority for this transformation, it is perhaps

better to regard the female figure as a vine, personified (so Wolters). A small lizard is running up the trunk of the tree, and a panther, with a vine-wreath round its shoulder, springs against it as if to steal the grapes.—*Towneley Coll.*

Parian marble. Height (without plinth), 4 feet 10½ inches. Restored: the nose of the female figure and the right arm, two fingers of left hand, nose, lips, chin, some toes, and left heel of Dionysos; parts of panther-skin and muzzle of panther. The head has been worked over. Found in 1772 at La Storta, about eight miles from Rome, where the Artemis, No. 1558, was also excavated. Dallaway, p. 302; *Specimens*, II., pl. 50; *Mus. Marbles*, III., pl. 11; Ellis, *Town. Gall.*, I., p. 298 (= Vaux, *Handbook*, p. 213); Clarac, IV., pl. 691, No. 1629; Müller-Wieseler, *Denkmaeler*, II., pl. 32, No. 371; Jahn, *Lauersforter Phaleræ*, p. 12; Michaelis, *Annali dell' Inst.*, 1872, p. 258; *Græco-Roman Guide*, I., No. 189; Wolters, No. 1494; Conze, *Heroen- und Göttergestalten*, pl. 76, fig. 2; Baumeister, I., p. 437; Roscher, *Lexikon*, I., p. 292; Dilthey, *Bonner Jahrbücher*, LII., p. 52.

ARIADNĒ.

1637. Ariadnè (?). A female figure standing, wearing a long chiton, girt under the breasts, and a mantle and sandals. The head is ivy-crowned. The left hand (restored) is advanced; the right arm is wanting from the elbow. The sculpture is coarse, and of the late Roman period.—*Blayds Coll.*

Parian marble. Height (without plinth), 2 feet 9 inches. Restored: left hand, neck, nose, mouth, and great toe of right foot. The head is antique, but it is doubtful whether it belongs to the body. Purchased, 1849. *Græco-Roman Guide*, II., No. 115.

1638. Ariadnè (?). Draped female figure, standing mainly on the left leg, with right foot drawn back. The head, turned slightly to her left, has the hair brought from the middle to a knot at the back of the head, with two

ringlets falling on each shoulder, and is bound with a wreath of ivy leaves and berries. She wears a long sleeved tunic, a diploïdion, and sandals. A narrow band crosses over the right shoulder, and below the left breast. Both arms were advanced. The modern right hand holds a thyrsus over the right shoulder, and the left hand (wrist modern) holds out a bunch of grapes. A panther leaps up, beside the figure.—*Towneley Coll.*

Parian marble. Height (without plinth), 5 feet 4 inches. Restored: nose, right arm from above elbow, left wrist, head and forepaws of panther. Found by Gavin Hamilton, in 1776, at Roma Vecchia. Formerly the property of the Hon. Charles Greville. Dallaway, pp. 299, 379; *Journ. of Hellenic Studies*, XXI., p. 317; *Mus. Marbles*, X., pl. 23; Ellis, *Town. Gall.*, I., p. 215 (= Vaux, *Handbook*, p. 210); Clarac, IV., pl. 696B, No. 1621A; Mansell, No. 1119; *Græco-Roman Guide*, I., No. 198.

1639. Terminal bust of Ariadnè (?). She wears an ivy wreath, a band across the forehead, with sashes falling on the shoulders, and has bunches of grapes under the ears.—*Temple Bequest.*

Marble. Height, $6\frac{3}{4}$ inches.

1640. Terminal bust of Ariadnè (?). She wears an ivy wreath, and a band which crosses the forehead, with the ends falling on the shoulders.—*Temple Bequest.*

Marble. Height, $7\frac{1}{4}$ inches.

1641. Terminal bust of Ariadnè (?). She wears an ivy wreath. The head alone is antique.—*Temple Bequest.*

Marble. Height, $6\frac{1}{2}$ inches.

1642. Terminal bust of Ariadnè (?). She wears an ivy wreath, tied with sashes, of which the ends fall on the shoulders, and has bunches of grapes under the ears.—*Temple Bequest.*

Marble. Height, $7\frac{1}{2}$ inches.

1643. Terminal bust of Ariadnè(?). The hair, which rises above each temple, and falls in curls over each ear and in tresses on the shoulders, is tied with a broad taenia across the forehead. The eye-sockets are hollowed out. The bust is draped with a tunic. At the back it is cut away flat.—*Temple Bequest*.

Marble. Height, 8 inches.

1644. Terminal bust of Ariadnè(?). She wears an ivy wreath, and a band, of which the ends fall on the shoulders. The surface is much worn.—*Hamilton Coll.*

Marble. Height, $6\frac{1}{2}$ inches. *Synopsis* (1808), p. 102, No. 17.

1645. Terminal bust of Ariadnè(?). She wears an ivy wreath; sashes fall from it on the shoulders. The bust is draped with a nebris knotted on the right shoulder.—*Hamilton Coll.*

Giallo-antico marble. The surface much worn. Height, $7\frac{1}{4}$ inches. *Synopsis* (1808), p. 102, No. 21.

1646. Terminal bust of Ariadnè(?). She wears an ivy wreath, with rosettes, and with bunches of grapes under the ears, a band crossing the forehead. She has a small modius. The bust is draped with a nebris knotted on the right shoulder.—*Temple Bequest*.

Marble. Height, 7 inches.

SATYRS, ETC.

- 1647.** A youthful Satyr, looking up with a laughing expression. The ears are pointed and he has small horns. He stands, with the right foot somewhat advanced, and wears a fawnskin, knotted on the left shoulder, and hanging down the right side. He holds a syrinx in the right hand, and a pedom in the left hand (both restored). A stump by his side (restored).—*Towneley Coll.*

Parian (?) marble. Height (without plinth), 3 feet $8\frac{3}{4}$ inches.

Restorations (by Algardi, 1592–1654): arms from above elbows, legs from knees downwards, and trunk supporting left side. The pedom in the left hand is correctly restored, as a portion of it still remains attached to the upper part of the arm. From the Maccarani Palace, Rome, 1768. *Mus. Marbles*, II., pl. 24; Dallaway, p. 307; Ellis, *Town. Gall.*, I., p. 178 (= Vaux, *Handbook*, p. 213); Clarac, IV., pl. 710, No. 1690; *Græco-Roman Guide*, I., No. 183; Mansell, No. 837.

- 1648.** Statue of a young Satyr, probably pouring wine. A slim nude figure, stands mainly on the left leg. The left arm (now wanting from the elbow) was advanced before the left thigh, and the right arm, now wanting from the deltoid, was lifted. Two projecting pieces on the side of the head and over the forehead, probably formed supports for the right hand, which may be supposed to have held a small jug, pouring out wine into a cup held out in the left hand. He has pointed ears and short curly hair, confined by a broad band, and a wreath with clusters of ivy berries. The head looks downwards towards the left hand. The tail is wanting, as usual in this class of figures.—*From Castel Gandolfo.*

Fine-grained marble. Height, 4 feet $9\frac{3}{4}$ inches. Unrestored. This statue was found with three others, all of which passed from the Chigi collection into the Augusteum at Dresden. It was obtained from that Museum in exchange for casts, in 1838.

Antium was formerly assigned as the place of discovery (Becker, *Augusteum*, I., p. 130), but they appear to have been found at Castel Gandolfo, where they are said to have adorned a staircase (P. S. Bartoli's *Memorie* in C. Fea's *Miscellanea*, I., p. 266; cf. Schreiber, *loc. cit. inf.*). *Mus. Marbles*, XI., pl. 40; Reinach, *Répertoire de la Statuaire*, II., p. 139, fig. 8; *Græco-Roman Guide*, I., No. 184; Mansell, No. 1485; Schreiber, *Bildwerke der Villa Ludovisi*, p. 93. Cf. also *Bull. d. Comm. Arch. Com.*, XX., p. 237; Klein, *Praxiteles*, p. 192.

1649. (Fig. 7.) Young Satyr; broken off at the hips. He has a laughing expression, and shaggy locks of hair, with Satyr's ears and rudimentary horns (one lost). The right arm from above the elbow, the left from below the shoulder, and the tip of the nose are wanting.

Parian marble. Height of antique part, 2 feet $8\frac{1}{2}$ inches. Restored: neck and chin, and lower part in form of a term. The head, which is of a different marble from the body, probably does not belong to it, and there is no clear indication that the original figure was of a terminal character. Clarac, IV., pl. 704B, No. 1727B; *Græco-Roman Guide*, II., No. 28.



Fig. 7. No. 1649.

1650. Young Satyr. The figure is worked nearly in the round, but was attached to a ground, on its front surface, so that the back of the figure was turned to the spectator. The Satyr is moving to the right. The head, forearms, and legs from the middle of the thighs are wanting. He wears a nebris, which envelopes the left arm, and is knotted above the right shoulder.—Presented by Rev. H. Crowe, 1833.

Marble. Height, $7\frac{1}{2}$ inches. Ellis, *Town. Gall.*, I., p. 273.

1651. Torso of a young Satyr, standing, with the right arm

raised. A mantle or skin, unworked at the back, forms a background.

Marble. Height, 8 inches.

- 1652.** Young Satyr, or, perhaps better, a young Dionysos. Youthful torso, from the neck to the middle of the thighs, wearing a nebris, knotted on the right shoulder. The figure rested on the right leg, and the left arm was probably supported by a stump, by the left side. Long tresses of hair fall on the shoulders.—*Carthage*.

Greek marble. Height, 10 inches. From the excavations of Dr. Nathan Davis, 1859.

- 1653.** (Plate XXIII.). Recumbent Satyr. Fragment from the waist to the knees of a young Satyr, half recumbent on a rocky plinth, which is covered with the skin of a panther. The Satyr is identified by the tail, which is extant. Near his left side are remains of an uncertain object, perhaps a vase. Hellenistic work.—*Probably from Rhodes*.

Parian marble. Height, 1 foot 1 inch. Obtained by A. Biliotti, 1870.

- 1654.** (Plate XXIII.). Fragment of a Satyr (?). A youthful figure is seated to the front, on a rock, covered with a panther-skin and drapery. The tail (which has been knotted) falls down in front. The rock is marked as strongly stratified. The figure is broken away above the groin and below the knees. It is probably a young Satyr, since it is too spare for a young Dionysos. Hellenistic work.—*Found in a field near Rhodes*.

Parian marble. Height, 1 foot 5½ inches. Obtained by C. T. Newton 1854.

- 1655.** Satyr, commonly known as the Rondinini Faun. The torso and right thigh only are antique. The restorer has represented the Satyr as raised on tiptoe, with head

thrown back, and clashing cymbals, a motive which occurs in several extant statues of Satyrs. So much, however, has been supplied to this statue that the original action cannot now be ascertained. The restorations have been skilfully made.

Parian marble. Height (without plinth), 5 feet 9 inches. Formerly in the Rondinini Palace at Rome. Brought to England by T. Shew and purchased for the Museum in 1826. *Mus. Marbles*, XI., pl. 41; Guattani, *Mon. Ined.*, Sept., 1788, p. 71, pl. 3; Ellis, *Town. Gall.*, I., p. 238 (= Vaux, *Handbook*, p. 177); Clarac, IV., pl. 714, fig. 1703; Mansell, No. 812; *Græco-Roman Guide*, I., No. 118.

1656. Satyr and infant Dionysos. A young Satyr stands on tiptoe, with the left foot advanced. He holds the babe Dionysos on his extended left hand. He wears a goatskin knotted on the left shoulder, and holds it over the left arm, with grapes and other fruit in the fold. He has budding horns, Satyr's ears, and a wreath of pine. His (restored) right arm is waving a pedom above his head. He looks laughingly towards the child on his hand, who holds a bunch of grapes in the left hand and lays the other upon the fruit. The child wears a wreath of ivy.

A tree stump beside the Satyr helps to support the left arm. Beside it is a panther, which looks upwards, with the right paw resting on a goat's head. A pair of cymbals are suspended from the stump. The group stands on a roughly-moulded antique base.

The restoration of the right arm is probably correct, since a part of the pedom is said to be antique, on a similar figure at Naples. It has also been suggested, with less likelihood, that the right arm may have held up a bunch of grapes, as in the accepted restoration of the Hermes of Praxiteles.

The group in its present form appears to be a combination of two not very congruous motives, namely, the Satyr dancing on tiptoe, which is a common theme in the

later Attic reliefs, and the figure bearing an infant, which was introduced at the beginning of the fourth century and is familiar in the Hermes and Dionysos of Praxiteles. The result of the combination is not happy, since the general effect is that the group lacks stability and is overladen on the left side, where an elaborate artificial support is required.—*Purchased from the Farnese Coll., 1864.*

Parian marble. Height (with plinth), 5 feet 11½ inches. Restored : right arm of Satyr, with pedum, nose, feet, part of stump; left hand and foot of child. This group is first known as in the possession of the Grand Duke of Tuscany (see *Antiquarum Statuarum Urbis Romae Icones*, by G. B. Cavalieri and others, 1621, p. 100). It was afterwards in the Farnese Palace. Gerhard, *Ant. Bildwerke*, pl. 103, fig. 1; text, p. 346 (where the groups with this subject are confused); De Triqueti, in *Fine Arts Quarterly*, III., p. 209; Mansell, No. 860; *Græco-Roman Guide*, I., No. 109; Furtwaengler, *Satyr aus Pergamon*, pl. 3, fig. 1, p. 13; Collignon, II., p. 582; Reinach, *Répertoire de la Statuaire*, II., p. 137, No. 5. For the restoration of the Satyr's right arm, see Furtwaengler, *Annali dell' Inst.*, 1877, p. 218; Reinach, *op. cit.*, II., p. 137, No. 6, and Pottier, *Bull. de Corr. Hellénique*, IX., p. 367.

1657. Recumbent Satyr. This figure, in its present condition, represents a Satyr recumbent on a small rock, with the legs extended and the body thrown back, in a position in which it is hardly possible to maintain a balance. The figure, however, originally formed part of a group representing a Satyr struggling with a Nymph, who repels his advances. The female figure has perished, all but traces of two fingers of the left hand, which are pressed against the face of the Satyr. The head of the Satyr was originally encircled with a diadem or other ornament of metal, the holes for which still remain; a piece of drapery covers the rock.

The plinth of the statue is antique; on the upper surface of it is engraved a canon or scale of measurements,

which must have at some time been used for the purpose of making a copy of the figure. This does not seem to be antique.—*Towneley Coll.*

Parian marble. Height, 1 foot $11\frac{1}{2}$ inches. Length of plinth, 3 feet 5 inches. The sculpture "had been many years exposed to the weather in a private gentleman's garden in Rome, from whence it was purchased, 1773" (*Town. MS.*). Dallaway, p. 302; *Mus. Marbles*, XI, pl. 39; Ellis, *Town. Gall.*, I, p. 235 (= Vaux, *Handbook*, p. 215); Clarac, IV., pl. 730A, No. 1755A; Mansell, No. 833. The foregoing illustrations show faulty restorations which have lately been removed. *Græco-Roman Guide*, I., No. 178; K. O. Müller, *Kunstarchæologische Werke*, II., p. 198; Roscher, *Lexikon*, I., p. 2338. Complete examples of the group are at Dresden (Becker, *Augusteum*, pl. 95; Clarac, IV., pl. 672, No. 1735) and at Ince (Clarac, IV., pl. 672, No. 1735A).

- 1658.** Young Satyr, seated on a rocky ground, struggling with a female figure. He clasps her with both arms, while she endeavours to escape.—*Found in the "villa of Cassius," near Tivoli, 1772. Towneley Coll.*

Marble. Height, 2 feet 6 inches. Restored: part of the plinth, the feet, part of the left shoulder, fingers of the left hand, the nose, and part of the hair of the Satyr; both arms of the woman. Her head is ancient, but worked over. Dallaway, p. 312.

- 1659.** (Plate VI.). Head of young Satyr, with loose curling hair, wreathed with pine. The eyebrows prominent, the lips slightly parted.—*Temple Bequest.*

Parian marble, with dark veins. Height, 1 foot 2 inches. Restored: tip of nose and base of neck. The face has been worked over. *Græco-Roman Guide*, II., No. 98; Klein, *Praxiteles*, p. 205.

- 1660.** (Plate VI.). Head of Satyr, wreathed with pine. The head is thrown upwards, the lips are parted by a laugh, and the teeth are shown. 2nd cent. A.D. (?).—*Temple Bequest.*

Italian (?) marble. Height, 11 inches. Restored: tip of nose. *Græco-Roman Guide*, II., No. 104.

1661. Head of Satyr. The hair springs from the forehead, on which are two short horns, the ears are pointed, and the face has a laughing expression, showing the teeth.—*Towneley Coll.*

Pentelic(?) marble. Height, 1 foot 1 inch. Restored: tip of nose parts of right ear and hair. Found, in 1772, about four miles from the Porta Maggiore, Rome, in the "Tenuta di Tor di Sapienza." "The statue to which it belongs lies under the wall of a building . . . belonging to the Prince Borghese" (*Town. MS.*). *Specimens*, I., pl. 59; Ellis, *Town. Gall.*, II., p. 56; *Græco-Roman Guide*, I., No. 182; Mansell, No. 1199.

1662. (Plate VI.). Head of a young Satyr, beardless. He has loosely matted hair, which is confined by a narrow fillet and falls on the neck. The left ear is preserved, but the other is nearly lost. The lips are slightly parted. The head is broken from a statue.

Parian marble. Height, 10½ inches. Restored: nose. Bought of Castellani, 1873. *Græco-Roman Guide*, II., No. 103.

1663. Bust of a youthful Satyr, beardless, with goat's ears and shaggy hair, which is in fine curls, tied with a band round the head.—*Payne Knight Bequest.*

Marble. Height, 1 foot 6 inches. Restorations: nose, both lips, bust. *Mus. Marbles*, XI., pl. 16; Ellis, *Town. Gall.*, II., p. 56; *Græco-Roman Guide*, I., No. 181; Klein, *Praxiteles*, p. 205.

1664. Head of a young Satyr, thrown back. He is laughing and showing his teeth. He has pointed ears and flowing hair. The back of the head is cut away.—*Blacas Coll.*

Greek marble. Height, 5 inches.

1665. Terminal bust of a Satyr(?). He has horns and Satyr's ears, but in other respects is more like a bearded Dionysos, with a conventionally curling beard, and a wreath of ivy leaves and berries, from which sashes fall on the shoulders.—*Temple Bequest.*

Light yellow marble. Height, 8 inches. Restored: most of bust.

PAN.

1666. (Plate VII.). Paniskos, or young Pan. Youthful nude figure standing, with the right foot advanced, and with the head inclined to his left. He has pointed ears and short horns; he holds a jug in the left hand (restored) and a cup in the right hand (restored). There is a stump by his right side, which is inscribed in Greek letters with the signature of the artist, Marcus Cossutius Cerdo, [Μάα]ρκος [Κοσ]σού[τι]ος Κέρδων ἐποίηι (cf. No. 1667, where the artist is described as a freedman of Marcus). From the style of the inscription the work is assigned to the beginning of the Roman Empire. An inscription, formerly in the Villa Borghese (*Hermes*, xxii., p. 156), makes it not improbable that the artist was a fellow-freedman with Menelaos, the pupil of Stephanos.

The small horns of this figure show that it represents the human type of Pan, which forms a strong contrast to the goat-legged type of the same deity, of which examples are described below. It is convenient to distinguish these types as Pan and Aegipan.—*Towneley Coll.*

Pentelic marble. Height (without plinth), 3 feet 7 inches. Restored : arms, legs from knees downwards, base, and lower part of support. The statue was found, with the companion figure (No. 1667), by Gavin Hamilton, probably in 1773, at Monte Cagnolo, in the ruins of the villa of Antoninus Pius, near Cività Lavinia (*Lansdowne Catalogue*, p. 70; *Journ. of Hellen. Studies*, XXI., p. 313); *Mus. Marbles*, II., pl. 33; Mansell, No. 820; Ellis, *Town. Gall.*, I., p. 185 (= Vaux, *Handbook*, p. 170); Clarac, IV., pl. 718, No. 1716; *Græco-Roman Guide*, I., No. 188; *C.I.G.*, No. 6156; Kaibel, *Inscriptiones Graecae*, XIV., No. 1249b, and *Hermes*, XXII., p. 155; Loewy, *Inscripfen Griech. Bildhauer*, No. 376b. The known examples of this type are enumerated : Wieseler, *De Pane et Paniscis*, p. 15; Furtwaengler, *Meisterwerke*, p. 480.

• 1667. Paniskos, or Youthful Pan, nearly identical with No. 1666, already described. In the inscription the name of the artist, Marcus Cossutius Cerdo, is given, with the statement that he was a freedman of Marcus, which is omitted from the inscription on the companion statue: Μάρκος Κοσσούτιος Μαάρκον ἀπελεύθερος Κέρδων ἐποίηι. The inscription is of about the first century of the Empire.—*Towneley Coll.*

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΥ
ΤΙΟΣ
ΜΑΑΡΚΟΥ
ΑΠΕΛΕΥ
ΘΕΡΟΣ
ΚΕΡΔΩΝ
ΕΠΟΙΕΙ

Parian marble. Height (without plinth), 3 feet 7 inches. Restored: tip of nose, arms, left foot, part of right foot and base. Found by Gavin Hamilton at Monte Cagnolo (cf. No. 1666). *Specimens*, I., pl. 71; *Mus. Marbles*, II., pl. 43; Mansell, Nos. 1229, 1230; Brunn, *Denkmäler*, No. 47; Ellis, *Town. Gall.*, I., p. 184; Clarac, IV., pl. 712, No. 1697; *Græco-Roman Guide*, I., No. 190; *C.I.G.*, No. 6155; Kaibel, *Inscriptiones Græcae*, XIV., No. 1249a, and *Hermes*, XXII., p. 155; Loewy, *Inschriften Griech. Bildhauer*, No. 376a. For the type and period, cf. No. 1666.

1668. Goat-legged Pan (or Aegipan) standing to the front, with head slightly turned to his left, and with open mouth, as if uttering a cry. The left hand holds a pedum or crook. The base of the horns is seen on the top of the head. He stands on a roughly-moulded base. The right leg is supported by the stem of a tree.—*Rome. Towneley Coll.*

Parian marble. Height (without plinth), 2 feet 6½ inches. Restored: nose, shanks of legs, right arm and hand, left hand, both ends of crook. *Mus. Marbles*, X., pl. 24; Ellis, *Town. Gall.*, I., p. 210 (= Vaux, *Handbook*, p. 216); Clarac, IV., pl. 726A, No. 1740A; Mansell, No. 1305; *Græco-Roman Guide*, I., No. 174.

1669. Goat-legged Pan (or Aegipan) recumbent. He rests on his right forearm, with head thrown back, and left arm raised above his head. A goatskin is knotted about his neck. He has Satyr's ears, and wears a wreath of pine.

It is impossible for the figure in its present pose to maintain its equilibrium, and the group as restored is therefore probably incomplete.—*Towneley Coll.*

Italian marble. Length, 1 foot 6 inches. Restored: nose, left arm with pedom, right forearm with parts of goatskin, both goat's shanks, and outer part of plinth. *Mus. Marbles*, XI., pl. 42; Ellis, *Town. Gall.*, I., p. 211; *Græco-Roman Guide*, I., No. 175; Mansell, No. 1284.

MAENADS.

1670. Bust of a Bacchante or Maenad. The hair, rough and unkempt, falls in long tresses on each side of the neck. A diadem encircles the head, and a band passes across the forehead immediately below the roots of the hair. The rough dishevelled hair and the diadem are sufficiently characteristic of Maenads to justify the present attribution.—*Towneley Coll.*

Parian marble. Height, 1 foot 3 inches. Restored: nose, part of hair, bust. Found in 1776 in the vineyard of the villa of the Chevalier Giraude, outside the Porta San Pancrazio, Rome. Dallaway, p. 320; *Mus. Marbles*, XI., pl. 15; Ellis, *Town. Gall.*, II., p. 61; *Græco-Roman Guide*, I., No. 180; Mansell, No. 1354a.

1671. Fragment of the upper part of a Bacchante(?). The fragment includes the head and left arm of a female figure looking to her left, and holding drapery extended with her left hand. The head is somewhat larger than life size. The hair is parted in the middle, and brought down at each side over the ears, and tied in a knot at the back of the head. She wears a circlet, consisting of large polygonal beads on a spirally fluted rod. Clumsy work of 2nd-3rd cent. A.D. (?).—*Carthage.*

Marble. Height, 1 foot 11 inches; width, 2 feet 9 inches. * Restored: neck and left shoulder. From the excavations of Sir Thos. Reade, 1835-6. Bought, 1850.

EROS.

1672. Torso of Eros (?). A youth stands on the left leg with the right leg drawn back. The head is wanting, but the long hair falls down on the shoulders. Both arms are lost from the elbows; the right forearm was a separate piece, united by a joint. The figure wears a strap belt across the body, which has been left in relief, by cutting away the surface of the adjoining flesh. It dies away at the back. The traditional name of Eros has been questioned, on account of the absence of wings, and that of Apollo has been proposed instead (Friederichs). The work is ascribed by Furtwaengler to a minor Attic artist, working under the influence of Euphranor and Praxiteles, about 360 B.C.—*From the Acropolis of Athens. Elgin Coll.*

Greek marble. Height, 4 feet 3 inches. Restored: right ankle.

Mus. Marbles, IX., pls. 2, 3; Mansell, No. 1120; Clarac, IV., pl. 650D, No. 1478D; *Synopsis*, No. 119 (306); Ellis, *Elgin Marbles*, II., p. 71 (= Vaux, *Handbook*, p. 116). Müller-Wieseler, *Denkmaeler*, I., pl. 35, No. 145; Murray, 2nd ed., II., pl. 17, p. 269; Friederichs, *Bausteine*, No. 447 (= Wolters, No. 1291); Furtwaengler, *Meisterwerke*, p. 590.

1673. Eros stringing a Bow. He stands to the front, turning a little to our left. His left foot is advanced, and he leans forward, bending the bow with his hands, pressing it against his right leg. The hair is plaited in a tress which passes over the top of the head. He stands on the original moulded pedestal. His left leg and thigh rest against his quiver, over which is thrown the lion's skin of Heracles. There exist many repetitions of this figure, whence it may be inferred that they are all modifications of some celebrated Greek original. Townley and others thought that these replicas were all copies of the celebrated statue of Eros by Praxiteles, which was

dedicated at Thespiae by Phrynè. It has also been suggested that the prototype of these copies was the bronze Eros of Lysippos, also at Thespiae (cf. Furtwaengler, in Roscher's *Lexikon*, vol. i., p. 1362). There are, however, no real grounds for either assumption. The arrangement of the hair is characteristic of a later period of art, if not, indeed, entirely unknown to the earlier schools.

The question has been discussed whether the bow is that of Eros, or whether with the lion's skin it symbolises the power of Eros over the strength of Heracles, who has been robbed of his bow. This interpretation is probably untenable. The same idea is represented in a more unambiguous way by giving Eros a club, but here there is nothing in the size of the bow, or the apparent difficulty of holding it, to show that it is that of Heracles.—*Towneley Coll.*

Parian marble. Height, 1 foot 11½ inches. Restored: small parts of lion's mask and plinth. This statuette was found by Gavin Hamilton, in 1776, at Castello di Guido, the supposed site of the ancient Lorium, where Antoninus Pius died, and which is situated on the road to Civitā Vecchia, about eight miles from Rome. The body and wings were found enclosed in an amphora, on which account the surface of these parts is in very fine condition. The wings were broken off at the shoulders, and the feet, quiver, and pedestal were lying in the earth at a short distance from the body. Dallaway, p. 305; *Journ. of Hellen. Studies*, XXI., p. 317; *Mus. Marbles*, X., pl. 21; Ellis, *Town. Gall.*, I., p. 207; Clarac, IV., pl. 650B, No. 1471A; Mansell, No. 824; *Græco-Roman Guide*, I., No. 146; Klein, *Praxiteles*, p. 231.

The bow is taken for that of Heracles by Friederichs, *Amor mit dem Bogen des Herkules* (Berlin, 1867); Wolters, *Bausteine*, 1582; on the other side see Schwabe, *Observ. Archaeol. Particula I.*, (Dorpat, 1869); cf. *Phil. Anzeiger*, II., p. 105; and Engelmann, (*ibid.*, IV., p. 470); Furtwaengler, in Roscher, I., p. 1362. For the arrangement of the hair, see Stephani, *Compte-rendu*, 1867, p. 42.

1674. Eros stringing(?) a Bow. He stands to the front,

VOL. III.

F

turning slightly to our left, and has the right foot advanced. He bends forward, and is represented holding a bow in the left hand, while the right hand touches the string. A tree stump and inverted quiver are placed by the right leg. The restorations are so extensive that the original action is uncertain, but it is probable that the figure was substantially of the same type as No. 1673.

Parian marble. Height (without plinth), 4 feet 2 inches. Restored : neck, arms from below shoulders, left leg to knee, right leg to middle of thigh, bow, quiver, plinth, and support at side ; the wings are ancient, but must have belonged to a smaller statue. This statue was obtained from Rome by the Right Honourable Edmund Burke, and purchased in 1812, at the sale of his marbles. *Mus. Marbles*, XI., pl. 36 ; *Ellis, Town. Gall.*, I., p. 250 ; *Clarac*, IV., pl. 650, No. 1495A ; *Mansell*, Nos. 1122, 1233 ; *Græco-Roman Guide*, I., No. 145 ; *Stereoscopic*, No. 147.

- 1675.** Torso of a winged Eros, standing in a bent position with arms extended to his right, probably bending a bow (cf. the figures, Nos. 1673, 1674). The head, forearms, and legs were all separately attached and are now wanting.

Parian marble. Height, 1 foot 10 inches. Formerly at Dunhill Castle. Purchased, 1886.

- 1676.** Statuette of Eros, riding on a dolphin to the front, with his head turned to our left. The tail of the dolphin is twisted about a rudder which is for the most part broken away. The complete group, of which this is a fragment, probably contained a figure of Aphrodite supporting herself by the rudder (cf. Nos. 1417, 1580), and with Eros on the dolphin by her side. The figure appears to have formed part of a fountain, as a bronze tube passed through the rudder. Both arms, and the left leg of Eros are wanting. Roman period.—*Egypt*.

Green basalt. Height, 1 foot 1 inch. Purchased, 1891.

- 1677.** Eros Sleeping, with the attributes of Heracles. A winged boy reclines asleep on a lion's skin spread on a rocky ground. He has his legs crossed, and his head on his left shoulder; in front of him is a club, and behind him are a bow and arrows in a bow-case, all three attributes of Heracles. Two lizards are crawling near, and show, by venturing out of their holes, how quietly the child is sleeping. There are several similar statues in the Sculpture Galleries of Europe (see Clarac, iv., pl. 643).—*Towneley Coll.*

Italian marble. Length, 3 feet 6 inches. Restored: nose, both feet, upper part of right wing and part of left hand. Found in the Capponi vineyard near the Flaminian Gate, Rome, and obtained from Cardinal Albani by Mr. Lyde Brown. *Mus. Marbles*, XI., pl. 37; Clarac, IV., pl. 644, fig. 1474A; Ellis, *Town. Gall.*, I., p. 252 (= Vaux, *Handbook*, p. 218); Mansell, No. 1242; *Graeco-Roman Guide*, I., No. 143; Reinach, *Répertoire de la Statuaire*, II., p. 490, fig. 7; *Lyde Browne Catalogue* (1768), No. 34.

- 1678.** Eros represented as a winged infant reclining, asleep; in his right hand, a knotted wreath, with long strands. His head rests on an amphora, in the mouth of which a pipe has been fixed, showing that the statue served as a fountain. The object in the hand has hitherto been regarded as a bunch of poppy-heads, and in that case we should have a blending of the types of the sleeping Cupid and of the infant god of sleep, such as often occurs in late Graeco-Roman art, though in some instances the latter is distinguished by small wings on the head.—*Tarsus.*

Marble of Asia Minor. Length, 1 foot 11½ inches. Bought, 1868. *Arch. Zeit.*, 1868, p. 83; Wolters, No. 1584; Mansell, No. 1143; *Graeco-Roman Guide*, I., No. 201. For the subject, see Benndorf and Schöne, *Bildw. des Lateranensischen Museums*, No. 370; Furtwaengler in *Bull. dell' Inst.*, 1877, p. 121, and Roscher's *Lexikon*, I., p. 1369.

- 1678*.** Eros, standing, asleep. He leans on his inverted

torch(?), which supports his left armpit, and rests his head on his left shoulder, on which he also lays his right hand. The feet and left hand are wanting. Behind him is a stump.

The subject is common on sepulchral reliefs, but less so as a work of independent sculpture, which this appears to be.—*Temple Bequest*.

Marble. Height, 1 foot $4\frac{3}{4}$ inches. Cf. Reinach, *Répertoire de la Statuaire*, II., p. 489.

1679. (Plate VI.) Head of a boy, perhaps Eros, with short hair, roughly sketched out, and a smiling expression. The teeth are seen between the slightly parted lips. This head is worked in the round, but with less detail on the right side. Moreover, the drawing of the face, when seen from the front, is faulty. It is therefore probable that the head belonged to a group, perhaps of Aphrodite and Eros, in which the left side was chiefly presented to the spectator.

The date of the work has been disputed, but it seems to be a somewhat hasty work of a comparatively early period, perhaps the fourth century.—*From Paphos. Presented by the Cyprus Exploration Fund*.

Marble of Asia Minor (?). Height, 7 inches. Excavated, in 1888, in a hole under the Roman mosaic, in the middle of the south stoa of the Temple at Paphos. *Journ. of Hellen. Studies*, IX. (1888), pl. 10; *Gaz. des Beaux-Arts*, 1890, II., pp. 430, 431. Mansell, No. 1657, The head has been attributed to the fourth century B.C. (Hogarth, *Class. Rev.*, II., p. 186; E. A. Gardner, *Journ. of Hellen. Studies*, IX. (1888), p. 219; XI. (1890), p. 100; cf. Reinach, *Gaz. des Beaux-Arts*, 1890, II., p. 435); to the second century by Reinach, (*Rev. Arch.*, 3rd Ser., XIV., p. 120); and to the Graeco-Roman period by C. Smith (*Class. Rev.*, II., p. 329). The nearest parallel that has been adduced is a fourth-century relief at Argos (*Journ. of Hellen. Studies*, XI., p. 101). Compare also the boy's head, No. 1934.

1680. (Plate VI.) Head of Eros (?), broken from a statue.

Head of a young boy with wiry hair curling in front, and twisted in a plait over the top of the head.

Parian marble. Height, 9 inches. Bought of Castellani, 1879.
Mansell, No. 1278.

- 1681.** Head of Eros (?). Head of a young boy, slightly smiling. The hair is gathered in a knot above the forehead, in a cluster over each ear, and in a small roll at the back of the head.—*Rhodes*.

Parian marble. Height, $4\frac{3}{4}$ inches. Bought of A. Biliotti, 1874.

HERMAPHRODITOS.

- 1682.** Hermaphroditos. Torso from the neck to the middle of the thighs. The head was a separate piece, attached at the beginning of the neck. The figure stands mainly on the left leg. The drapery consisted of a cloak, fastened on the right shoulder, and falling down the back. A fold of it was probably gathered in the right hand, near the right thigh.—*Cos*.

Parian marble. Height, 1 foot $3\frac{1}{4}$ inches. Obtained by C. T. Newton, 1854.

- 1683.** Androgynous terminal figure. The figure, which is nude, is above the hips that of a young girl. She presses a bird (restored as an ibis) to her left side, and feeds it with a bunch of grapes held in the right hand. Her hair is drawn back and tied with a knot; the back tresses fall in a curly mass on the neck.—*Towneley Coll.*

Parian marble. Height, 3 feet 10 inches. Restored: head, neck, and leg of bird, base of term. The girl's face is considerably mended. Found in a swamp near Lake Nemi in 1774. *Mus. Marbles*, X., pl. 30; Ellis, *Town. Gall.*, I., p. 233 (= Vaux, *Handbook*, p. 216); *Græco-Roman Guide*, I., No. 167; Müller-Wieseler, *Denkmaeler*, II., No. 708.

MUSES, ETC.

1684. Draped female Torso, perhaps Melpomenè. The figure stands with the right knee slightly bent, and wears a long chiton, girt at the waist, and a long mantle, which passes about the body and over the left shoulder. On the feet are thick sandals, such as were worn by the Tragic Muse. The head, neck, shoulders, and arms of this figure are wanting, and have been united to the body by joints. The moulded base on which the statue stands is said to have been discovered with it. An upper member, now wanting, was attached by a dowel, run with lead. It is inscribed *Θεύδωρον Ἀρτέμωνος ὁ δῆμος Ἀπολλόδωρος Ζήνωνος Φωκαεὺς ἐποίησεν*. "The people erected this statue in honour of Theodoros, son of Artemon. Apollodoros, son of Zenon, of Phocaea, made it." Pliny (*N.H.* xxxiv. 81) describes the character of a noted sculptor, Apollodoros. The name, however, is exceedingly common—it occurs more than seventy times in the Corpus of Greek Inscriptions—and there is no reason for identifying this Apollodoros of Phocaea with Pliny's artist. Hellenistic work of the 2nd cent. B.C., deeply wrought and finely composed,—*Excavated near the harbour of Erythrae*.

Parian marble. Height, 5 feet 6 inches; with base, 8 feet 5 inches. Purchased, 1859, of the widow of Mr. Borrell, of Smyrna. Le Bas, *Mon. Fig.*, No. 142; *Inscriptions*, Pt. V., No. 47, and *Expl.*, p. 24; Raoul-Rochette, *Lettre à M. Schorn*, p. 433; Overbeck, *Schriftquellen*, No. 2050; Brunn, *Gr. Künstler*, I., p. 503; Hirschfeld, *Tituli Statuariorum*, p. 106, No. 85; *Græco-Roman Guide*, II., No. 63; Loewy, No. 218; Reinach, *Répertoire de la Statuaire*, II., p. 678, fig. 5.

ΑΠΟΛΛΟΔΩΡΟΣ ΤΗΝ ΖΗΝΩΝΟΣ ΦΩΚΑΙΕΥΣ ΕΠΟΙΗΣΕΝ

1685. Statue of Thalia, the Muse of Comedy. She stands with the left leg bent, and with the weight principally on the right leg. She looks to her right. The right arm is extended and rests on a shepherd's crook (*pedum*), of which the curved end presses against the right thigh. The left hand holds up the folds of a mantle which passes about the body and over the left arm. She also wears sandals, and a long chiton, with sleeves fastened by studs. It is girt below the breasts, and confined by strings crossed on her back so as to pass over the shoulders and under the arms. Her head is crowned with ivy, the hair falling down the neck below the bosom.—*Towneley Coll.*

Marble. Height, including plinth, 6 feet $\frac{1}{2}$ inch; height of plinth, 3 inches. Restored: nose, ivy leaves, parts of drapery, little finger of left hand, right arm and *pedum*; but the correctness of the restoration can hardly be doubted, as the place where the *pedum* rested against the body may still be seen. Found by Gavin Hamilton, at Ostia, in 1775, within a few yards of the spot where the Venus (No. 1576) was discovered; *Mus. Marbles*, III., pl. 5; Ellis, *Town. Gall.*, I., p. 197 (= Vaux, *Handbook*, p. 211); Clarac, III., pl. 510, No. 1030; Mansell, No. 834; *Græco-Roman Guide*, I., No. 155; *Journ. of Hellen. Studies*, XXI., p. 316.

1686. Statuette of a Muse playing on the lyre. The figure is seated on a rock, and leans somewhat to her left over her lyre. She wears a long chiton fastened with studs on the sleeves and girt under the breasts; a mantle is thrown round the lower half of her body, and falls over the rock; on her feet are sandals. This figure is probably Erato.—*Towneley Coll.*

Parian marble. Height, 2 feet $1\frac{1}{2}$ inches. Restored: head, right arm with shoulder and breast, left arm from a little above elbow, upper part of lyre, feet, knees, rock, and parts of drapery. *Mus. Marbles*, X., pl. 22; Ellis, *Town. Gall.*, I., p. 231; Clarac, III., pl. 539, No. 1059A; Mansell, Nos. 840, 1131; *Græco-Roman Guide*, I., No. 152.

- 1687.** Muse (?) seated on a rock with a lyre and plectrum (both restored). She wears a long chiton girt at the waist, a mantle falling over her left shoulder and round her lower limbs, and sandals. The moulded base is inscribed Εὐμυσία in letters of a late form.—*Towneley Coll.*

Italian marble. Height, 1 foot 7 inches. Restored: head, both arms, and lyre; parts of drapery. Purchased from the Barberini Palace, 1771. Dallaway, p. 299; *Mus. Marbles*, X., pl. d1, fig. 2; Ellis, *Town. Gall.*, I., p. 227 (= Vaux, *Handbook*, p. 222); Clarac, III., pl. 520, No. 1074A; Müller-Wieseler, *Denkmaeler*, II., pl. 58, No. 744; *Græco-Roman Guide*, II., No. 48.

- 1688.** Statue of a Muse (?). Female figure, standing with right knee bent, and right foot drawn back. She wears a long tunic and shoes, and is closely wrapped in a mantle which envelopes both arms. The right hand issues from the mantle, and holds an edge of it near the left shoulder. The left hand, now wanting, also issued from the mantle near the left thigh. The head is lost. Greek work.—*Thebes. Elgin Coll.*

Pentelic marble. Height (without plinth), 2 feet 10 inches. *Mus. Marbles*, IX., pl. 4; *Synopsis*, 316 (208); Ellis, *Elgin Marbles*, II., p. 122; Visconti, *Memoir*, p. xii.

- 1688*.** Muse (?). A woman is seated on a rocky base, half turned to the right. She wears a long chiton and shoes, and is closely wrapped in a large mantle, which envelopes both arms. The head is wanting. The left hand holds an uncertain object, perhaps a plectrum, and if so the interpretation as a Muse would be established. The rocks rest on a rectangular plinth.

Limestone. Height, 1 foot $\frac{3}{4}$ inch.

- 1689.** Statuette of a seated female figure, perhaps a Muse. She is wanting above the breasts. The figure is draped in a tunic, with a himation wrapped round the legs, and

is seated to the front on a cushioned seat. A piece was added in front of the left leg, and is now wanting.—*Budrum (Halicarnassos)*.

Parian marble. Height, $11\frac{1}{2}$ inches. Obtained through A. Biliotti, 1876.

1690. Lower part, from about the knees, of a draped female figure, probably a Muse, standing to the front. The figure rests on the left leg, and had the right foot (which was a separate piece attached by a dowel) slightly raised. Hellenistic work.—*From the Temple of the Muses, Cnidos*.

Marble. Height, 1 foot $\frac{1}{2}$ inch.

1691. Head of a Muse, wreathed with myrtle. The hair is brought in small waves over each ear, and gathered into a knot at the back. This head is remarkable for its simplicity of treatment, and its tranquil harmony accords well with the ancient conception of a Muse.—*Towneley Coll.*

Parian marble. Height, $10\frac{1}{2}$ inches. Restored: tip of nose. Found by Gavin Hamilton near Frascati. *Mus. Marbles*, XI., pl. 11; Ellis, *Town. Gall.*, II., p. 54; Wolters, No. 1445; *Græco-Roman Guide*, I., No. 158.

1692. Head of a Muse (?). The head is slightly inclined to its left, and upwards, with the lips parted. The cheeks and lips are rather full. The hair is parted to each side, from the middle of the forehead, and brought from the sides of the face to a knot at the back of the head.—*Towneley Coll.*

Greek marble. Height, 1 foot 7 inches. Restored: tip of nose, bust. Brought from Rome by Lyde Browne. *Mus. Marbles*, X., pl. 3; Mansell, No. 1185; Ellis, *Town. Gall.*, II., p. 54; *Græco-Roman Guide*, I., No. 156; Stark, *Niobe*, p. 270, "one of the daughters of Niobè" (Brunn, *Denkmaeler*, No. 312). Compare rather a head of a "Muse" in the Colonna Palace (Arndt, *Einzelverkauf*, No. 1148), which may in fact belong to the type of "Apollo with the waterbird" (Klein, *Praziteles*, p. 122).

1693. The Graces (?). Small three-sided shaft, with chamfered edges. Three draped female figures, much obliterated, and in part wanting, stand one on each side. Two are clasping hands.—*Cos.*

Greek marble. Height, $6\frac{1}{2}$ inches. Obtained by C. T. Newton, 1854.

ASCLEPIOS AND HYGIEIA.

1694. Asclepios and Telesphoros. Asclepios stands to the front, with left leg advanced, and rests both hands on his knotted staff, about which a serpent is twined. He is bearded, and has long hair, tied with a fillet. He wears a large mantle about his legs and over the left shoulder, and sandals. At his left side is the boy Telesphoros, the subordinate therapeutic deity who had charge of convalescent patients. The boy was closely draped in a hood. From his neck hangs a square tablet or packet, which may represent the case in which was kept a charm or amulet (compare the Telesphoros on an ivory diptych, Müller-Wieseler, *Denkmaeler*, ii., pl. 61, fig. 792, who is unrolling a scroll). He is headless, and the head of the serpent is wanting. The style of the sculpture is late Roman, with much use of the drill. The pupils of the eyes are strongly marked.—*Strangford Coll.*

Parian marble. Height (without plinth), 2 feet $\frac{1}{2}$ inch. *Græco-Roman Guide*, II., No. 27; Wroth, *Journ. of Hellen. Studies*, III., p. 292.

1695. Statuette of Asclepios (?). Male figure, standing, closely draped in a mantle, which passes round the body under the right arm, and over the left shoulder. The left arm, muffled in the mantle, is placed akimbo. The right hand is restored as resting on a tree stem, about which a serpent is twined. The head is wanting. The pose of the ancient portion may be compared with that of the torso from Epidauros, No. 551.—*Sloane Coll.*

Parian (?) marble. Height, $10\frac{1}{8}$ inches. Restored: feet with plinth, stem of tree with snake, and right arm from the elbow. "From the Abbé Sterpini (?), from Rome." *Sloane MS.*

1696. Asclepios (?). Torso from the neck to below the knees of a male figure standing. He has the left knee bent, and stands as if supported by a staff under the left arm. The right hand rests on the right thigh (the arm being lost). The drapery consists of a mantle, which passes over the left shoulder and round the legs. Hellenistic period.

Parian marble. Height, 1 foot 4 inches. Bought from A. Biliotti, 1874.

1697. Hygieia. Standing figure, wearing a long tunic, a mantle, which is drawn over the arms and left hand, and shoes. The head, which was inserted in a socket, is wanting. Her snake rests within her right arm and is held by her right hand. Hellenistic period.

Parian (?) marble. Height (without plinth), 2 feet 4 inches. *Græco-Roman Guide*, II., No. 17.

1698. Hygieia. Fragment of a statue, consisting of the right breast and shoulder of a draped female figure, and part of a snake, which passes from the top of the shoulder to below the breast.—*Elgin Coll.*

Pentellic marble. Height, 1 foot $1\frac{1}{2}$ inches. *Synopsis*, No. 332 (125).

VICTORY.

- 1699, 1700. Victory sacrificing a bull. Two companion groups.

1699. A winged Victory kneels on the back of the bull with her left knee, forcing back his muzzle with her left hand and drawing back her right hand, before inflicting a stab with a knife. Her only drapery is a loose mantle, which hangs over the left arm and falls about the right thigh.

The type of Victory sacrificing a bull dates from the fifth century, being found on the balustrade of the temple

of Nikè Apteros at Athens (cf. vol. i., p. 246; Kekulé, *Balustrade* (1881), p. 11; pl. 6, fig. DD). It becomes common on later gems and pastes, and on Graeco-Roman terra-cotta reliefs (see Kekulé, *loc. cit.*; C. Smith, *Journ. Hellen. Studies*, vii., p. 275). This and No. 1700 are probably of the 2nd cent. A.D.—*Towneley Coll.*

Marble. Height, 2 feet $1\frac{1}{2}$ inches. Restored: wings, neck, right arm from shoulder, parts of drapery, and right foot of Victory; left fore-leg of bull, and some less important parts, including part of plinth. This group (with No. 1700) was found by Gavin Hamilton in 1773, in the part of the villa of Antoninus Pius, near Lanuvium, called Monte Cagnolo (A. H. Smith, *Lansdowne House Catalogue*, p. 70; *Journ. of Hellen. Studies*, XXI., p. 314). *Mus. Marbles*, X., pl. 26; Ellis, *Town. Gall.*, I., p. 288 (= Vaux, *Handbook*, p. 214); Clarac, IV., pl. 638, No. 1448A; *Græco-Roman Guide*, II., No. 21; Wolters, No. 1441; Mansell, No. 1307.

- 1700.** The Victory kneels on the back of the bull with her right knee, and forces back his head with her left hand, which grasps his muzzle, while she stabs him with her right hand. Her loose hair seems to be blown by the wind. Her drapery is a mantle, cast about her loins and thighs, with floating ends.—*Towneley Coll.*

Marble. Height, 2 feet $2\frac{1}{2}$ inches. Restored: nose, lips, part of neck, wings, right hand and wrist, left wrist, part of left foot and drapery of Victory; right fore-foot of bull, with part of the plinth. For the date and place of discovery, see No. 1699. *Mus. Marbles*, X., pl. 25; Clarac, IV., pl. 637, No. 1448; *Græco-Roman Guide*, II., No. 24; Wolters, No. 1440; Mansell, No. 1308

FORTUNE.

- 1701.** Fortune, standing with the right knee bent. She wears a long girt chiton with sleeves, a mantle wound round the lower part of the body and over the left shoulder, and sandals. The hair is tied with a fillet and gathered to a mass behind the neck. On her head is a calathos, in her right hand a rudder resting on a globe, in her left a

cornucopia. The circular moulded plinth is original. 2nd cent. A.D. (?).—*Towneley Coll.*

Greek marble. Height (without plinth), 2 feet 10½ inches. Restored : neck, nearly all calathos, right hand, rudder, small part of globe, left hand and lower part of cornucopia, parts of drapery. Found by Gavin Hamilton, in 1774, at Roma Vecchia, on the Appian Way. *Mus. Marbles*, II., pl. 18; Ellis, *Town. Gall.*, I., p. 172 (= Vaux, *Handbook*, p. 206); *Græco-Roman Guide*, I., No. 168; Clarac, III., pl. 454, No. 839; *Journ. of Hellen. Studies*, XXI., p. 317.

- 1702.** Fortune, standing with the right foot advanced. In her left hand she holds a cornucopia full of fruit; in her right she has held a rudder, of which only the lower part of the blade remains. She wears a long chiton with sleeves, over which falls a second garment as low as the ankles, with a diploëdion, and sandals. The hair is tied with a narrow fillet and is gathered to a mass at the back of the head. Tresses fall on the shoulders. The sculpture is late and coarse. The circular moulded plinth is original.

Parian marble. Height (without plinth), 3 feet 1 inch. Restored : both hands from the elbow, lower part of the cornucopia, two toes of each foot, and part of the shoulders. The head is ancient (except the nose and some of the hair), but probably does not belong to the figure. Bought, 1849. Formerly in Blayds Collection. *Græco-Roman Guide*, II., No. 59.

- 1702*.** Fortune (?). Nude female torso from the neck to the middle of the thighs. A drapery passed over the left arm and about the legs. On the left arm she holds a cornucopia. The left hand, and the right arm from the biceps are wanting.

Parian marble. Height, 1 foot 6½ inches.

HYMENAEUS.

- 1703.** (Fig. 8.) Hymenaeus (?). Youthful male figure, broken off at the knees. He stands on the right leg, with the

left leg advanced. The right arm is wanting from the elbow, the left from above the elbow. The hair falls in long tresses on the shoulders, and is encircled with a wreath of flowers tied with a fillet. The body is entirely nude; the forms are those of a youth about fifteen years old, and the figure may perhaps represent Hymenaeus (cf. Roscher, *Lexikon*, i., p. 2803).—*Found near Rome, 1817* (or, perhaps, 1819).

Parian marble. Height, 3 feet. A piece of marble has been let in between the shoulders; the nose and parts of the tresses have been restored. Found in the ruins of an ancient Roman house on the Via Appia. Purchased from the Chevalier Brøndsted in 1831. Ellis, *Town. Gall.*, I., p. 266 (= Vaux, *Handbook*, p. 220); *Græco-Roman Guide*, II., No. 15; Clarac, VI., pl. 650B, No. 1504B.



Fig. 8. No. 1703.

SATURN.

1704. Bust of Saturn. Bearded head, wearing a wreath of foliage, intertwined with a drapery which falls at each side and under the chin. In a hard, coarse style.—*Baiae. Temple Bequest.*

Giallo-antico marble. Height, 1 foot $8\frac{1}{2}$ inches. Restored: end of nose, bust. Mansell, No. 1258; *Græco-Roman Guide*, II., No. 120.

CYBELÈ AND ATYS.

1705. Cybelè, seated on a cushioned throne. Her head and arms, and much of the back of the throne, are wanting. She wears a long chiton and a mantle. On either side of the throne is a seated lion, sculptured in relief. On the

right side the arm of the throne is also supported by a small lion. The sculpture is late and coarse.—*From the Troad. Bequeathed by Philip Barker Webb, Esq., 1857.*

Marble. Height, 2 feet 3 inches. See Hunt in Walpole's *Memoirs*, I., p. 106; Webb, *Topogr. de la Troade* (1844), p. 51; *Græco-Roman Guide*, II., No. 116.

- 1706.** (Fig. 9.) Cybelè (?), or the personification of a City. The figure is seated on a cushioned throne. She wears a turreted crown and a long chiton, over which is cast a mantle, and sandals; in her left hand she has held some object which may have been a cornucopia; in her right (as restored) is a short rod.—*Presented by J. S. Gaskoin, Esq., 1836.*



Fig. 9. No. 1706.

Parian marble. Height (without plinth), 2 feet 6 inches. The surface much worn, as if from exposure. Restored: nose, lower part of neck, right hand and rod, forefinger of left hand with object held in it, both feet, part of crown, and of drapery. *Græco-Roman Guide*, II., No. 29.

- 1707.** Cybelè (?). Female figure, enthroned to the front. She wears a tunic, and a heavy mantle which passes from the head over the arms, and about the legs. The face is lost. The style is rude, and the interpretation uncertain. A raised mass under one arm may be the tympanum, but there are no indications of a lion.—*Rome. Presented by the Rev. G. J. Chester, 1871.*

Parian marble. Height, 10 inches. Found near the Porta del Popolo.

1708. Cybelè(?). Female head, wearing a mural crown. The hair is gathered on each side of the head to a knot at the back. The head is slightly inclined to its right. It has been called Cybelè, but may be the head of a City personified. The sockets of the eyes are hollow, and have probably been filled with vitreous pastes. The ears are pierced for earrings, and the remains of iron nails in the hair indicate that a metallic ornament, now lost, was attached to the head.—*Towneley Coll.*

Fine-grained marble. Height, 1 foot 1 inch. Restored: upper part of mural crown, nose, lower part of right cheek and chin, and the neck. *Mus. Marbles*, XI., pl. 9; Ellis, *Town. Gall.*, I., p. 342; *Græco-Roman Guide*, II., No. 105.

1709. Head of Atys with flowing curls. The features are of a feminine character, and the expression is pensive. The head-dress is a variety of the Phrygian cap, having on each side a strap fastened by a string over the top of the head, and one broad flap behind, covering the long tresses. As the back is unfinished, this head probably belonged to a statue in a niche.—*Towneley Coll.*

Parian marble. Height of ancient portion, $11\frac{1}{2}$ inches. Restored: bust and upper part of cap. Probably found in the Tenuta di Palombaro, near Rome; bought of Gavin Hamilton, in 1773. *Specimens*, II., pl. 17; *Mus. Marbles*, X., pl. 4; *Græco-Roman Guide*, I., No. 187. Ellis, *Town. Gall.*, II., p. 19; Dallaway, p. 317; Walters, No. 1580; Mansell, No. 1277.

NYMPSHS.

1710. Nymph of Artemis(?). This figure, which is rather smaller than life, is seated on the ground on an oval moulded base. She is supported on her left hand, while her right hand is extended forward. She wears a chiton girt at the waist, fastened by studs, which droops from the left shoulder, leaving the breast exposed. On the

base, which is antique, lies a bow terminating at the ends in Gryphon's heads. To obtain relief for this bow, the original surface of the base has been reduced, and, on this account, it has been erroneously supposed that the bow is a later addition. The position and action of the figure at once suggest that she was represented playing at the game of knuckle-bones, *astragali*. The right hand being a restoration, its original action is ascertained by a comparison with other figures of the same type, of which several are extant. The author of the original work is unknown. The game of knuckle-bones was a favourite subject for representation, as shown by the variety of known types. For figures of girls, compare the cast of a Lycian relief (vol. i., No. 765), a terracotta group in the Brit. Mus. (D 161; Heydemann, pl. 2, fig. 1), and a painting on marble from Herculaneum (Robert, *Knöchelspielerinnen des Alexandros*). For boys playing at the game, cf. No. 1756 and vol. i., p. 266.—*Towneley Coll.*

Pentelic marble. Height, including base, 2 feet 1 inch. Restored: head, left shoulder, both feet, right hand and wrist, and parts of the fingers of the left hand. This figure, and one similar to it (see below (e)) were found in May 1766 in the Villa Verospi, near the Salarian Gate at Rome. On the spot where these statues were discovered were the remains of a fountain in the form of a crescent, richly ornamented with marbles and mosaics, to the decoration of which these figures may have contributed. *Mus. Marbles*, II., pl. 28; Clarac, IV., pl. 578, No. 1248; Ellis, *Town. Gall.*, I., p. 181 (= Vaux, *Handbook*, p. 169); Dallaway, p. 309; Mansell, Nos. 819, 1228; *Græco-Roman Guide*, I., No. 196; Murray, *Gaz. Arch.*, II., p. 95. (For the terracottas, cf. *ibid.*, IV., p. 62; V., p. 86.) The examples of the subject have been collected and compared by Heydemann, *Die Knöchelspielerin im Palazzo Colonna*, Halle, 1877. The chief examples are: (a) Figure found at Tyndaris, and afterwards at Naples (Heydemann, pp. 3, 24). (b) Figure found on the Caelian Hill at Rome, in 1730, and now in the Berlin Museum (*Beschreibung der ant. Skulpturen*, No. 494; Heydemann, p. 25). (c) Figure in the Palazzo Colonna at Rome (Heydemann, pl. 1, p. 3). (d) Figure from the Villa Borghese, now in the Louvre (Clarac, III.

pl. 323, No. 1425). (e) The figure, which was found with the present specimen (see above) and was formerly in the Walmoden Collection at Hanover, now in the Provincial Museum at Hanover (Clarac, IV., pl. 754, No. 1836; Heydemann, p. 26; Arndt's *Einzelverkauf*, No. 1073).

- 1711.** Water Nymph, or Naiad, recumbent. She reclines on rocky ground to the right, with the left arm supported by a vase, from which water is flowing. A mantle is spread over the left arm, about her legs, and over the rocks. The head (not original) wears a crown with open-work of palmettes, pierced. The hair of the present head is tied in a club at the back, while that of the original head falls freely down the back. She wears armlets.

Marble. Height, 1 foot $7\frac{1}{2}$ inches; length, 3 feet $6\frac{1}{2}$ inches. Restored: left hand with vase, and some of drapery, right elbow, parts of right hand, right foot, hip and shoulder. The toes of the left foot are wanting. The head is antique, but manifestly does not belong to the figure. The vase being modern, the subject is conjectured, but is established by replicas elsewhere, as for instance at Lansdowne House. Ellis, *Town. Gall.*, I., p. 268; Clarac, IV., pl. 750, No. 1829D; *Græco-Roman Guide*, II., No. 25; Mansell, No. 1309.

- 1712.** Female head from a statue, turned slightly to its right. The sockets of the eyes are hollow, having been originally filled in with ivory or some other material in imitation of nature. The hair, flowing from the forehead in long wavy lines, is gathered up over the top of the head and falls in a large tress behind. A narrow fillet passes round the head, and the ears are pierced for earrings. No certain name can be assigned to the head. It is possible that a Water Nymph is represented.—*Towneley Coll.*

Parian marble. Height, $11\frac{3}{4}$ inches. Restored: tip of nose. *Mus. Marbles*, XI., pl. 13; Ellis, *Town. Gall.*, II., p. 60; *Græco-Roman Guide*, I., No. 192; Mansell, No. 1198.

- 1713.** Local Nymph(?). Female figure seated on a rock. She is seated in an easy position on rocks, and leans on

her left hand, looking downwards, and to her left. The right arm, now wanting from the elbow, was extended to the front. She is half draped with a large mantle spread over her legs, and wears shoes. A broad band is tied about her head.—*From the Piræus. Presented by Mr. and Mrs. Frederic Harrison, 1885.*

Parian marble. Height, $8\frac{1}{2}$ inches. Said to have been found in the women's baths at the Piræus in 1870.

HECATÈ AND LUNA.

1714. Statue of Hecatè. This triple statue is composed of three female figures draped to the feet, with long chiton and diploïdion girt at the waist. Their heads are severally surmounted by a crescent-shaped ornament; above which is a modius, composed of three cylinders, placed round a larger central column. This triple modius is covered with scales. The triple form of Hecatè was probably first connected with the varying phases of the moon, and subsequently with the three regions of her influence, Heaven, Earth, and Sea, or Heaven, Earth, and the Lower World. The (restored) attributes of the keys and cords denote her functions as warder of the infernal regions.

Round the base is inscribed a dedication by Aelius Barbarus, freedman of the Emperors and bailiff (*villicus*) of the place where the statue was dedicated. *Aelius Barbarus Augustoru[m] libertus, vilicus huius loci, D[ianae?] d[onum] p[osuit]* (Mommsen). 2nd–3rd cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 2 feet 10 inches. Restored: part of modius, two noses, arms and hands, with their attributes; part of plinth. Formerly in a vineyard of the Giustiniani family, and afterwards in the Giustiniani Palace at Rome. Purchased in

1768. *Mus. Marbles*, X., pl. 41, fig. 1; Ellis, *Town. Gall.*, I., p. 291 (=Vaux, *Handbook*, p. 217); *Græco-Roman Guide*, I., No. 130; *C.I.L.*, VI., 9089 and 33761; Mansell, No. 1157; Clarac, IV., pl. 558B, No. 1201C; Stephani, *Ausruhender Herakles*, p. 253, No. 7; Petersen, *Arch.-Epigraph. Mitth. aus Oesterreich*, V., p. 67. The inscription was copied circa 1600 by Milesius (see *C.I.L.*, VI., 9089).

- 1715.** Hecaté. Three female figures stand with their backs leaning against a circular column. They are each draped in a long under tunic, an upper tunic, and a diploïdion, girt under the breasts. The folds are treated in an archaistic manner. Tresses of hair fall on the shoulders. The first figure has a long torch in each hand, the second has a doubtful object in the right hand, hanging by her side, and has the left hand between her breasts. The third figure has the right hand, empty, by her right side, and the left hand between her breasts.

Pentelic(?) marble. Height, 11 $\frac{3}{4}$ inches. Bought, 1849.

- 1716.** Hecaté. Three female figures stand back to back. The costume is a long tunic, and an upper tunic girt at the waist. On the head is a stephanè, and long tresses fall on the shoulders. One head is lost, and the part below the knees is broken away.

Marble. Height, 4 $\frac{1}{2}$ inches.

- 1717.** Hecaté. Torso from the neck to the knees of the triple Hecaté. The three figures stand round a central column, wearing each a chiton, and a long diploïdion girt close under the breasts. No attributes are preserved. The treatment is slightly archaistic.—*Datscha, near Cnidos*.

Pentelic(?) marble. Height, 9 inches. Obtained by C. T. Newton, 1859.

- 1718.** Luna (?). Female bust, wearing modius. The head is half turned to its left, and a long tress of hair falls on

each shoulder. On the head is a circlet and a high modius, in front of which is a crescent in relief. Two horns are perhaps indicated on the forehead. The drapery consists of an over and under tunic, and a mantle which passes over the modius and about the shoulders. The bust stands on a moulded base, from which it was separated by a globe (of which only part remains). The style is rude and late.

Limestone. Height (without base), 1 foot 9 inches. Restored: half the base. The bust is perhaps intended for Isis.

SPHINX.

1719. Sphinx, seated. It has a female head. The hair, parted in front, is drawn back, and fastened in a knot behind. The body resembles that of a greyhound, but with longer and sharper claws; the tail is that of a lion. Large spread wings are attached to the front of the shoulders; the breast is covered with feathers. Between the wings is a square shaft of marble, which rises from the back. A similar Sphinx formed the central support of a table found at Pompeii. 1st-2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height (without plinth), 2 feet $4\frac{1}{2}$ inches. Restored: part of wings, part of legs and of tail. The outside margin of the plinth is of a separate piece, and mended, but appears to be antique. Found by Gavin Hamilton, in 1779, in the ruins of the villa of Antoninus Pius, near Lanuvium. *Mus. Marbles*, X., pl. 31; Ellis, *Town. Gall.*, II., p. 84; Wolters, No. 2167; *Græco-Roman Guide*, II., No. 30; Reinach, *Répertoire de la Statuaire*, II., p. 703, No. 7; Mansell, No. 1248. For the example from Pompeii, see *Mus. Borbonico*, IX., pl. 43; cf. also Müller-Wieseler, *Denkmäler*, II., pl. 50, No. 626b, and Combe, *Anc. Terracottas in the Brit. Mus.*, No. 54.

MITHRAS.

- 1720.** (Fig. 10.) Mithraic group. The god Mithras is kneeling on a prostrate bull, drawing back its head with his left hand, and stabbing it behind the shoulder with a short sword. A dog and a snake are springing up to drink the blood of the victim. A scorpion seizes the



Fig. 10. No. 1720.

scrotum with its claws. Mithras wears a Phrygian cap with two flaps falling down the back, a cloak fastened with a brooch, and flying from the shoulders, a sleeved tunic girt at the waist and reaching to the knees, trousers and shoes. Mithras was the Persian solar deity, whose worship became popular at the close of the Roman Republic, and many similar groups, all probably of the

Roman period, have been found in different parts of the Roman Empire. The bull which Mithras sacrifices, in these groups, and other accessories are symbolical of animal life and reproductive power. 2nd cent. A.D. (?).

Parian marble. Height, 4 feet $3\frac{1}{2}$ inches. Restorations: head, right arm from elbow, with greater part of sword, left arm from shoulder to wrist, parts of drapery, body of dog as far as shoulder, ears and horns of bull. Length, 4 feet 10 inches. Brought from Rome, in 1815, by C. Standish, Esq., from whom it was purchased in 1826. This group, with the restorations omitted, exactly corresponds to a sketch by M. van Heemskerck (made about 1535) of a sculpture then in the Casa Santacroce at Rome (Michaelis, in *Jahrbuch des Inst.*, 1891, p. 142, fig. 3; cf. Cumont, *Mon. fig.*, No. 76), but the type is too frequent for any certain identification. Mansell, No. 1126; *Stereoscopic*, No. 145; Clarac, IV., pl. 559, No. 1191; Ellis, *Town. Gall.*, I., p. 282 (= Vaux, *Handbook*, p. 228); *Græco-Roman Guide*, I., No. 163; Cumont, *Mystères de Mithra*, II., p. 227, No. 64; p. 229, fig. 60.

- 1721.** (Fig. 11.) Mithraic group. The god Mithras is kneeling on a prostrate bull, drawing back its head with his left hand, and stabbing it behind the shoulder with a short sword. A dog and a snake are springing up to drink the blood of the victim; a scorpion seizes the scrotum with its claws. Mithras wears a Phrygian cap, trousers reaching to the ankles, a garment with sleeves reaching nearly to the knees, over which is an upper garment reaching to the hips and drawn up over the girdle. From his shoulders hangs a cloak, fastened by a circular brooch on the right shoulder; on his feet are sandals; at his right side hangs the scabbard of his sword, ornamented with a raised pattern. Behind the bull are two small figures similarly attired, and representing, apparently, priests of Mithras. One holds an inverted torch in his right hand; the other, who stands nearer the bull, may also have held an inverted torch, in his left hand, now restored as holding the bull's tail; his right

hand is placed on the bull's hindquarter. Between these two figures is a support which seems intended to represent a rock, and may be the Mithraic symbol, a conical stone, which occurs on other monuments of this class. (See *Annali dell' Inst.*, 1864, p. 160.) The position of these two attendant ministers is unusual; in Mithraic monuments they are generally placed one on each side of the main group. Near the bull's hind leg are the feet of a



ALCIMVS·TI·CI·
LIVIANI·SER·VILC·
S·M·V·SD·D·

Fig. 11. No. 1721.

bird, probably a raven, which is frequently introduced in Mithraic sculptures. On the front of the plinth is the following inscription: *Alcimus Ti(beri) Cl(audi) Liviani ser(vus) vil(i)c(us) Sol(i) M(ithrae) v(oto) s(oluto) d(onum) d(edit)*. On the back of the bull this inscription is repeated in an abbreviated form. This Tiberius Claudius Livianus, whose slave-bailiff, Alcimus, makes the dedication, would seem to have been the *Praefectus praetorio* of

Trajan, in 100–101 A.D. (Dio, 68, 9). On the worship of Mithras, see No. 1720.—*Towneley Coll.*

Parian marble. Height, 2 feet 6 inches. Length, 3 feet 7 inches.

Restored: upper part of Mithras, and both arms; ear, horns, left foreleg, tail, and nose of bull. Ellis, *Town. Gall.*, I., p. 284; Clarac, IV., pl. 558A, No. 1191A; *Græco-Roman Guide*, II., No. 56; *C.I.L.*, VI., Nos. 718 and 30818 (from Bianchini's Papers, A.D. 1702–7); Cumont, *Mystères de Mithra*, II., p. 228, No. 65, fig. 59. For Ti. Cl. Livianus, cf. Huelsen, *Berlin. Phil. Wochenschrift*, 1889, p. 684; *C.I.L.*, VI., 30728.

1722. Attendant of Mithras (restored as Paris). Statue of a youth, standing to the front, with the weight thrown on his left leg, and looking slightly to his right. He wears the Phrygian cap, a tunic with long sleeves, and a double girdle; trousers, shoes tied over the ankle, and a cloak fastened on the right shoulder by a brooch, and falling over the left arm. This figure, now restored as Paris with the apple, is in fact one of a pair of Mithraic torch-bearers, and ought to be restored with a burning torch held in both hands. 2nd cent. A.D. (?).

Parian marble. Height (without plinth), 4 feet 6 inches. Restored: right arm, from elbow, with apple, left hand, with crook, both feet, and many parts of the drapery. Two figures were found together, in 1785, in a grotto, near the Tiber, at a distance of five miles outside the Porta Portese. Both were restored as figures of Paris. The present figure was sold by Jenkins to Count Fries, and was taken to Vienna. The companion is now in the Vatican. Purchased, 1846. Guattani, *Mon. Ined.*, Apr. 1787, pl. 3; p. 37; Zoega, *Bassiril. di Roma*, II., p. 15; *Abhandlungen*, p. 94; Clarac, V., pl. 827, No. 2083; *Græco-Roman Guide*, I., No. 162; Mansell, No. 1246; Cumont, *Mystères de Mithra*, II., p. 209, and pl. 2; for the companion figure, see Cumont, *ibid.*

PRIAPUS.

1723. Priapus. Bearded figure, standing to the front, on a small pedestal, raising the skirt of a long tunic with both hands. Behind him is what appears to be the support of a larger sculpture. There are traces of a

pattern painted in black on the support, and traces of scarlet on the figure. Late work.—*From the Cyrenaica.*

Parian (?) marble. Height, $8\frac{7}{8}$ inches. This is, perhaps, a support of the Aphrodite, No. 1584. Excavated by Consul Dennis, 1868.

HARPOCRATES.

- 1724.** Head of Harpocrates (?). Youthful head, with long hair to each side, wearing the crowns of Upper and Lower Egypt.—*Rhodes or Budrum.*

Parian marble. Height, 6 inches. Bought from Messrs. Salzmann and Biliotti, 1865.

HERACLES.

- 1725.** Heracles reposing. He is seated on a rock partly covered with the lion's skin, on a moulded plinth; he is bearded. The head is of the type of No. 1736. He wears a wreath, formerly having metal leaves in front, and tied with a fillet. The ends fall on the shoulders. He has three apples in the right hand, and a club in the left (all restored). It is more probable that the right hand originally held a cup, and the type appears to be that which was by Roman tradition (Martial, ix., 44; Statius, *Silvae*, iv., 6) identified with the Heracles Epitrapezios, made by Lysippos for Alexander (compare No. 1726).—*Towneley Coll.*

Marble. Height, 1 foot $8\frac{3}{4}$ inches. Restored: arms, club, knees, great toe of left foot, nose. Bought of Jenkins, at Rome, 1776. *Mus. Marbles*, X., pl. 41, fig. 3; Ellis, *Town. Gall.*, I., p. 230 (= Vaux, *Handbook*, p. 223); Clarac, V., pl. 790A, No. 1971B; Mansell, No. 839; Dallaway, p. 310; *Græco-Roman Guide*, I., No. 142; Murray, *Journ. of Hellen. Studies*, III., p. 241; Ravaisson, *Gaz. Arch.*, X., p. 32.

- 1726.** Heracles reposing. He is seated to the front, with left foot drawn under him, on a rock, partly covered with the lion's skin, the lion's mask hanging down in front. He

wears a laurel wreath, tied with a fillet, of which the ends remain on his shoulders. The pupils of the eyes are marked. The hands and forearms are wanting of both arms. The right hand, which was attached by a support to the right thigh, probably held a cup. The left arm is partly covered with drapery, and the left hand rested on the handle of the club.

Inscribed with the signature of Diogenes, and with a dedication by Sarapiodoros: Διογένης ἐποίηι · Σαραπιόδωρος Ἀρτεμιδώρου κατ' εὐχὴν.

This statue of Heracles Epitrapezios (or Heracles on the table) corresponds to the description of the figure said by tradition to have been made by Lysippos for Alexander. That figure sat on a rock, covered with the lion's skin, holding a cup in the right hand, and the club in his left. It is impossible, however, to trace any connexion between the style of this figure, which is a rough work of a late period (2nd–3rd cent. A.D. ?), and that of Lysippos, for which compare rather *Notizie degli Scavi*, 1902, p. 573.—*Nineveh*, 1880.

Limestone. Height, 1 foot 9 inches. This statuette was excavated by Mr. Rassam, among the ruins of the palace of Sennacherib, at Kouyunjik. Murray, *Journ. of Hellen. Studies*, III., p. 240, pl. 25; Collignon, II., p. 425; Reinach, *Répertoire de la Statuaire*, II., p. 227, No. 3; Loewy, *Inschriften Griech. Bildhauer*, No. 361; Ravaisson, *Gaz. Arch.*, X., p. 38. For the Heracles of Lysippos, cf. Martial, IX., 44; Statius, *Silvae*, IV., 6.

1727. (Fig. 12.) Torso of a reclining male figure, perhaps Heracles. The head, arms, and most of the legs are wanting. The figure must have rested on the left hip and left elbow, as the upper part of the body is half raised. The pose is not unsuited to a river god, but the character of the torso is that of Heracles.—*Towneley Coll.*

Marble. Length, 1 foot. Ellis, *Town. Gall.*, I., p. 191; Clarac, V., pl. 804, No. 2017A; *Græco-Roman Guide*, II., No. 145.



Fig. 12. No. 1727.

- 1728.** Heracles and Telephos (Fig. 13). Heracles stands to the front, resting on the right leg, with the left leg drawn back, and with the right hand resting on his right flank. He leans on his club, which supports the left armpit. Its lower end rests on a rock, on which are remains of the lion's skin hanging from the club. Behind him is the stem of a tree. In front of the rock is a crouching figure of Telephos (the infant son of Heracles by Augè) and the head and neck of the deer, by which Telephos was suckled. The head and arms of Heracles are lost, together with the lower part of the group. The ends of long fillets remain on the shoulders of Heracles. Hellenistic period (?).



Fig. 13. No. 1728.

For the subject of Heracles and Telephos, compare the

corresponding group on the Telephos frieze from Pergamon, now at Berlin.—*From the coast of Laconia. Presented by Col. Leake, 1839.*

Parian marble. Height, 1 foot 11 inches. For the Telephos subject, see *Jahrbuch des Arch. Inst.*, 1900, p. 124, and *Mus. Borbonico*, IX., pl. 5.

1729. Heracles. Portion of a statuette, to the waist, of Heracles, probably from a seated figure. Both arms (broken off at the beginning of the biceps) are lowered. The head is turned to its left. The pupils are strongly marked.—*Blacas Coll.*

Parian marble. Height, 6 inches.

1730. Heracles. Upper part of a small figure of bearded Heracles, standing, with head turned to his right. He wears the lion's skin over his head, and knotted on his breast. The figure is broken off at the waist. Numerous pieces, such as the upper parts of the head and the arms, were separately added and are now wanting.

Bluish Greek marble. Height, 10 inches.

1731. (Plate V., fig. 2.) Terminal bust of young Heracles wreathed with poplar; the ears bruised, as is usual in representations of Heracles; the wreath is fastened at the back by two broad ribbons, the ends of which fall on each shoulder. Numerous replicas exist of this head, and it is probably copied from some well-known statue, which has been assigned to the art of Praxiteles, but is more likely to have been a work of Scopas.—*Towneley Coll.*

Parian marble. Height, 1 foot 4 $\frac{7}{8}$ inches. Restored: parts of the ribbons. Found near Genzano, in the grounds of the Cesarini family, in 1777. *Specimens*, I., pl. 60; *Mus. Marbles*, II., pl. 46; Mansell, Nos. 830, 1140; Ellis, *Town. Coll.*, I., p. 326; *Græco-Roman Guide*, I., No. 199; Wolters, *Jahrbuch des Arch. Inst.*, 1886, pl. 5, fig. 2; p. 55; Roseher, *Lexikon*, I., pp. 2166, 2167; Collignon, II., p. 240; Graef, *Röm. Mittheilungen*, IV., p. 195; Treu, *Arch. Anzeiger*, 1894, pp. 27, 172. For replicas, see Graef, *l.c.*

- 1732.** Head of beardless Heracles. The hair is short and curly, and grows upright from the forehead; the head is encircled by a diadem, partially concealed under the hair; the ears are bruised and broken, which was the characteristic of ancient pugilists. This head represents a very fine type of Heracles, and is somewhat similar to the heads, half portrait and half ideal, on the coins of the Macedonian kings.—*Towneley Coll.*

Greek marble. Height, 1 foot 9½ inches. Restored: neck and bust, nose, most of left ear, portion of hair above right ear, splinter from right eyebrow; a piece of hair above the left ear seems to be original and rejoined. The surface generally is in fine condition. From the Barberini Palace, Rome. Dallaway, p. 321; *Specimens*, I., pl. 57; *Mus. Marbles*, III., pl. 12; Ellis, *Town. Gall.*, I., p. 327 (= Vaux, *Handbook*, p. 191, T. 77); *Græco-Roman Guide*, I., No. 204; Mansell, No. 1141.

- 1733.** Head of young Heracles(?). Beardless head, with broad forehead, and short hair rising up round it, and confined by a circular taenia. The nose is broken away. The hair is slightly sketched.—*Woodhouse Bequest*, 1868.

Marble. Height, 6½ inches.

- 1734.** Colossal bust of Heracles. Bearded head of middle age, of the type of Heracles in a modified degree, with low swollen forehead. The head is slightly bent forward and to its left. The hair and beard are, for the most part, worked in short curly locks of a conventional character (compare the relief, No. 2207). The moustache is long and less curly. The eyebrows are prominent, with hair indicated. This head is evidently either a copy of an early original, or deliberately archaistic. The type of the head, which is not that of an archaic Heracles, the elaborate undercutting of the hair and extensive use of the drill, the details of the treatment of the eyes and eyelids, and the place of discovery combine to show that the work is archaistic and probably of the 2nd cent. A.D. It

is, however, regarded by Furtwaengler as a copy of a Heracles by Myron, and is compared by him with the heads of Heracles on the Attic vases.—*Towneley Coll.*

Marble. Height, 2 feet $4\frac{7}{8}$ inches. Restored: the bust, the tip of the nose, right eyelid, and the edges of the ears. Found by Gavin Hamilton in that part of Hadrian's villa at Tivoli known as the Pantanello, 1769. Dallaway, pp. 321, 369 (cf. *Journ. of Hellen. Studies*, XXI, p. 310); *Specimens*, I., pls. 9, 10; *Mus. Marbles*, I., pl. 12; Ellis, *Town. Gall.*, I., p. 329 (= Vaux, *Handbook*, p. 191, T. 75); Furtwaengler, *Meisterwerke*, p. 355; Mansell, No. 1271; *Stereoscopic*, No. 153.

1735. (Fig. 14.) Bust of Heracles, bearded, and in advanced life. The head is slightly turned to its left, and downwards.—*Payne Knight Bequest.*

Parian marble. Height, 1 foot $5\frac{1}{2}$ inches. Restored: nose, right ear, and bust. Ellis, *Town. Gall.*, I., p. 332; *Græco-Roman Guide*, I., No. 203; Mansell, No. 1480.



Fig. 14. No. 1735.

1736. Colossal bust of Heracles. Bearded head, slightly bent forward and turned to its left. The hair and beard are rough and shaggy. In the (restored) bust the left shoulder is raised, and the right shoulder depressed, on the supposition that the head probably belonged to a figure similar in pose and type to the celebrated Farnese statue by Glykon, now in the National Museum at Naples, which represents Heracles resting, and leaning on his club, which is under his left arm. On comparing this head, however, with that of the Farnese statue, it will be seen that it is not an exact copy. The present head is executed in a bolder and stronger style. The ears are represented in the swollen

and lacerated condition characteristic of pugilists. 1st cent. A.D. (?).—*Presented by Sir William Hamilton.*

Pentelic (?) marble. Height, including bust, 2 feet 5 $\frac{3}{8}$ inches.

Restored: bust, nose, part of right cheek, right ear, lobe of left ear. Found under the lava at the foot of Mount Vesuvius. *Specimens*, II., pl. 42; *Mus. Marbles*, I., pl. 11; Ellis, *Town. Gall.*, I., p. 331 (=Vaux, *Handbook*, p. 192); Müller, *Denkmaeler*, I., pl. 38, No. 153; *Græco-Roman Guide*, I., No. 141; Mansell, No. 825; *Stereoscopic*, No. 152; Foerster, *Goethe-Jahrbuch*, XXIV. (1903), pl. 1, fig. 4; p. 181. For the Farnese Heracles, see Brunn, *Denkmaeler*, No. 285.

1737. Head of Heracles, bearded and wearing a diadem.—*Temple Bequest.*

Parian marble. Height, 2 $\frac{1}{2}$ inches.

1738. Head of Heracles. Front part of a bearded head, wearing the lion's mask. The lower lip is wanting.—*Presented by Thos. Hollis, Esq., 1757.*

Marble, much corroded. Height, 6 $\frac{3}{4}$ inches. Remains of an iron pin on the top of the head. *Synopsis* (1808), p. 105, No. 43; Ellis, *Town. Gall.*, I., p. 332.

1739. Head of Heracles, slightly inclined to his right, with curling hair and beard.—*Presented by Thos. Hollis, Esq., 1757.*

Parian marble. Height, 5 $\frac{1}{2}$ inches. Restored: tip of nose and left eyebrow. *Synopsis* (1808), p. 105, No. 45; Ellis, *Town. Gall.*, I., p. 332.

1740. Upper part of a head of Heracles, bearded. He has short curls rising above the forehead. The head is bound with a small diadem. The lower part, from below the mouth, was a separate piece, now lost.—*Rhodes or Budrum.*

Parian marble. Height, 4 $\frac{1}{2}$ inches. Purchased from Messrs. Salzmann and Biliotti, 1865.

1741. Small terminal figure of young Heracles (?). The head has a prominent brow and heavy chin. The short hair is

confined by a taenia. The shaft is rectangular and plain. The term has been described as "Satyric," but the reason is not apparent.—*From the Temple of Apollo, Calymna.*

Marble of Asia Minor. Height, 1 foot $3\frac{1}{2}$ inches. Excavated by C. T. Newton, 1855. Newton, *Travels and Discoveries*, I., p. 312.

1742. Terminal figure. The upper part consists of a youthful figure, probably of the male sex, closely wrapped in a mantle, which passes over the back of the head and round the body, enveloping both arms. The right arm is bent before the body, and the left arm falls by the side. The lower part of the term is square. This curious figure has not been satisfactorily identified with any known mythological type, and even the sex has been disputed. There is some resemblance to Heracles, especially in the treatment of the hair, but the face has not the appropriate massiveness.—*Towneley Coll.*

Parian marble. Height, 2 feet 9 inches. Restored: small part of foot of term. Discovered, in 1775, among some ruins, about six miles from Tivoli on the road to Praeneste. *Specimens*, I., pl. 58; *Mus. Marbles*, II., pl. 37; Clarac, IV., pl. 591, No. 1286; Ellis, *Town. Gall.*, I., p. 263 (= Vaux, *Handbook*, p. 176); Gerhard, *Akad. Abhandlungen*, pl. 29, fig. 2; *Græco-Roman Guide*, I., No. 164; Mansell, No. 1274. The term was regarded as female by Combe (in *Mus. Marbles*), Gerhard (*Akad. Abhandlungen*, I., p. 365), and Payne Knight (in *Specimens*, *l.c.*; *Inquiry*, p. 67). The latter identified it with the Phœnician Venus Architis, on insufficient grounds. It was identified as Heracles by Friederichs (*Bausteine*, No. 728), and as Heracles or Theseus by K. O. Müller (*Handbuch*, ed. Welcker, p. 583). Wolters (*Bausteine*, No. 1535) suggests Hermes, comparing a Pompeian example (Overbeck, *Pompeii*, 4th ed., p. 101, fig. 53).

MISCELLANEA.

- 1743.** Head of Perseus. Male head, turned towards its left shoulder, and inclined slightly forwards, while the eyes look upwards. The hair issues in curls from under a close-fitting cap, composed of overlapping feathers, like the scales of an aegis. Above the right temple is a folded bird's wing; above the left temple is a deeply-cut groove for a second wing. A depression in the middle may have been intended for the insertion of an eagle's head. There is an exaggerated tension in the tendons of the neck. Perhaps a copy of a fifth-century work. The head appears to be calculated for the view of its right side. Seen from the front it is out of drawing.

Fine white marble. Height, 1 foot 3 inches. Bought of Castellani, 1879. Murray, *Journ. of Hellen. Studies*, II., pl. 9, p. 55 (explaining the cap as the helmet of Hades); Mansell, No. 1488; Duruy, *Hist. des Grecs*, III., p. 510; Furtwaengler, *Meisterwerke*, p. 383; connected by Studniczka with the torso Clarac, V., pl. 830, No. 2085 (*Perseus, eine Vermutung*, 1902). For a replica, see *Bull. d. Comm. Arch. Comunale*, 1890, pl. 13, p. 231.

- 1744.** Head of one of the Dioscuri, broken off under the chin; end of nose broken. Long hair, from beneath a peaked cap, falls over the shoulders. Late Roman work, roughly sculptured and unfinished.

Limestone. Height, 8 $\frac{1}{4}$ inches. *Græco-Roman Guide*, II., No. 168.

- 1745.** Midas(?). Terminal Satyric figure playing on a flute. The figure has a long pointed beard, and hair falling in conventional tresses on the shoulders. The head is encircled with a stephanè. The ears are pointed. The figure wears a chiton with sleeves fastened down the arm with studs. The chiton falls low down on the term, showing its square form beneath the drapery, and is girt at the waist. The flute, which is of the kind called *plagiaulos*, *obliqua tibia*, having the mouthpiece at one side

of the tube, is played with both hands. Three similar flutes are preserved in the Museum collection.

It is believed that there is no other extant example of this type; but it is nearly allied to that of two terms in the Lateran Museum (see Garrucci, *Mus. Lat.*, pl. 26; Benndorf and Schöne, *Ant. Bildw. d. Lat. Mus.*, pp. 105, 106, Nos. 181, 188), which, however, differ in having horns over the forehead, and therefore probably represent Pan. This figure, which was called Pan by Combe, has also been conjecturally named Midas (Jahn) and Hyagnis, the father of Marsyas (Panofka). On the whole, there seem to be fair grounds for Jahn's attribution of Midas for this figure, because, according to Pliny (*H.N.*, vii., 57), he was the inventor of the plagiaulos, an instrument elsewhere attributed to Pan (Bion, *Id.*, v., 7). This statue seems to be the copy or adaptation of an archaic work by an artist of the first century, working in an archaistic style. The original term, like other early representations of deities, may have been clad in actual drapery.—*Towneley Coll.*

Fine-grained marble. Height, 3 feet 3 inches. Restored: all right arm, left hand, mouthpiece and lower end of pipe, tip of nose, lower part of term. A part of the pipe remains, attached to the beard, and shows by its inclination, and by traces of an attachment, that the mouthpiece was at the side. Found by Gavin Hamilton at Monte Cagnolo near Civit  Lavinia, in the villa of Antoninus Pius, in 1779. Dallaway, p. 391; *Mus. Marbles*, II., pl. 35; Ellis, *Town. Gall.*, I., p. 188 (= Vaux, *Handbook*, p. 176); Clarac, IV., pl. 726D, No. 1736J; Panofka, *Antikenkranz*, No. 8, p. 10; Jahn, *Arch. Zeit.*, 1848, p. 239; *Arch. Beitr ge*, p. 191; *Leipziger Sitzungsberichte*, *Phil. Hist. Cl.*, 1851, p. 169; Michaelis, *Arch. Zeit.*, 1866, p. 254; *Gr eco-Roman Guide*, I., No. 177; Wolters, No. 448; Mansell, No. 822. On figures with the *plagiaulos*, see Stephani, *Compte-Rendu*, 1867, p. 45.

1746. Canephora, or Caryatid (so-called). Female figure, standing, with the left knee slightly bent. The right

arm (restored) was bent at the elbow ; the left arm holds a piece of drapery. The figure wears a long chiton, with a diploidion fastened by circular brooches on the shoulder, and sandals. The hair is brought in formal waves down each side of the head and falls down the neck. The figure wears three necklaces, circular rosette earrings, and a bracelet on the left wrist. On the head is a tall basket (calathos) ornamented with palmettes and rosettes (cf. vol. i., p. 147, note).

This statue, with a companion figure now in the Vatican (Clarac, iii., pl. 444, No. 814), was formerly in the Villa Montalto, afterwards the Villa Negroni. When the collections in that villa were bought by Jenkins, in 1786, it passed into Townley's possession.

The questions of its meaning and destination are closely connected with that of the site where it was found. The two figures are said to have been discovered in the reign of Pope Sixtus V. (1585-1590) amongst some ruins on ground belonging to the Strozzi family, in the place where three Caryatids of the Villa Albani were found, about 1766. This spot is described by Winckelmann as two miles from the gate of S. Sebastian, beyond the tomb of Caecilia Metella. The point thus defined happens to be the position of the third milestone from the Porta Capena (see plans, *Mon. dell' Inst.*, v., pls. 57, 58). Now it is known from an inscription (*C.I.G.*, 26 ; Kaibel, *Inscr. Graecae*, xiv., 1390) that the sanctuary of the Triopian or Cnidian Demeter, founded by Herodes Atticus (about 165 A.D.) on the death of his wife, Regilla, was placed "at the third mile on the Appian Way," and an important series of inscriptions (Kaibel, *loc. cit.*, No. 1389) relating to the sanctuary was found near the tomb of Metella. Hence the conjecture, first made by Brunn (*Gr. Künstler*, i., p. 550), that this group of sculptures belonged to the Triopeion, becomes very probable. It may be mentioned

that the form of the calathos is very nearly that which is known to have been used in the shrine of Demeter at Cnidos (cf. No. 1312, Newton, *Hist. Disc.*, ii., pl. 58, fig. 12), and hence it is likely that this figure was a Canephora of Demeter. The Caryatids of the Villa Albani comprise two statues and a head, which is said to be attached to a body with which it has no connexion (Brunn, *Denkmaeler*, No. 254; Bulle, *Röm. Mittheilungen*, 1894, p. 134). The shaft behind the head is inscribed with the names of the Athenian artists, Criton and Nicolaos, in lettering of the Empire.

Certain architectural remains and fragments of relief were found at the same time. Piranesi, who was present at the discovery, has restored the structure as a portico of a small temple with Caryatids (*Vasi e Candelabri*, ii., pl. 68). A memorandum, however, of Townley's says that he was informed by competent persons at Rome that no facts or circumstances ever existed to verify Piranesi's conjecture.

Replicas of two of the figures and of the head of a third have been found at Athens, and from the traces at the back of these sculptures it seems probable that they were used in connexion with an architectural arrangement. It is, however, uncertain whether the figures stood free, like the Caryatids of the Erechtheion, or whether they were placed immediately in front of a wall.

Criton and Nicolaos were probably artists of the second century A.D., but their work appears to be based on an older model, which has been conjectured to belong to the close of the fifth century (Bulle), or to the school of Praxiteles or Scopas (Furtwaengler).—*Towneley Coll.*

Greek marble. Height, with calathos, 7 feet 3 inches. Restored: right forearm, three fingers of left hand, left foot, small parts of calathos and of drapery. The outer casing of the plinth is modern. *Mus. Marbles*, I., pl. 4; Ellis, *Town. Gall.*, I., p. 165

(= Vaux, *Handbook*, p. 206); Guattani, *Mon. Ant. Inedili*, Aug. 1788, pl. 1 and p. 60; Clarac, III., pl. 444, No. 813; *Græco-Roman Guide*, I., No. 126; Mansell, No. 727; Loewy, No. 346; Schreiber, *Arch. Zeit.*, 1883, p. 203; Helbig, *Führer*, II., p. 7; Furtwaengler, *Meisterwerke*, p. 570; Bulle, *Röm. Mittheilungen*, 1894, p. 138. For the Athenian replicas, see Bulle, *loc. cit.* For the place of discovery, see Guattani, *loc. cit.*, p. 61; Winckelmann, *Hist. de l'Art* (ed. 1781), III., p. 152; and Townley's MS. notes (where the place of discovery is said, by error, to be a mile and a half beyond the tomb of Metella).

ATHLETES, AND SUBJECTS FROM LIFE.

1747. Athletic figure, standing to the front, with the weight on the right leg. The figure is nude, except for a chlamys with a fibula on the left shoulder. The chlamys originally continued nearly to the knee. The right arm is lost from the elbow, and the left from the middle of the forearm. The features are ideal and of a somewhat conventional character. The pose of the figure has probably been altered by the restoration, which throws the weight too much on the heels.

The statue is described by Furtwaengler as a work of the school of Calamis, contemporary with Pheidias, about 440 B.C. This seems, however, to be too early, and the nearest parallel is the statue of the athlete Agias of Pharsalos, attributed on the strength of a probable combination of inscriptions to Lysippos.—*Farnese Coll.*, 1864.

Parian marble. Height (without plinth), 6 feet 8 inches. Restored: legs from knees, lower part of stump and plinth; scrotum; lower part of chlamys. The nose has been restored and removed. De Triqueti, *Fine Arts Quarterly*, III., p. 214; Mansell, No. 821; *Græco-Roman Guide*, I., No. 134; Furtwaengler, *Meisterwerke*, pp. 515, 517, fig. 93; Mrs. Strong, *Strena Helbigiana*, p. 297. For the Agias figure and inscriptions, see Preuner, *Ein Delphisches Weihgeschenk*; Homolle, *Bull. de Corr. Hellénique*, XXIII., pl. 11, p. 421; Amelung, *Berlin. Phil. Wochenschr.*, 1902, p. 278.

1748. (Fig. 15.) Head of a Trumpeter. The head, which is of a realistic type, is thrust forward. The hair is short and curly. A band, which passes over the top of the head and behind the ears, is knotted under the chin. The arrangement of this strap differs from that of the usual *phorbeia*, which gives direct support to the buccinator and other muscles of the face, but the purpose is presumably the same. The surface is worn and in poor condition. —*Towneley Coll.*



Fig. 15. No. 1748.

Greek marble. Height, $10\frac{1}{2}$ inches. Restored: bust, nose, lower lip. Ellis, *Town. Gall.*, II., p. 64; *Græco-Roman Guide*, II., No. 149.

- 1749–1751. Fragments of a Chariot Group. The following fragments are portions of a considerable series, excavated by the late Lord Savile, at Civit  Lavinia. The fragments were too incomplete to allow a complete reconstruction of the group. They were described by Lord Savile as an equestrian group, of which fragments of seven horses were found, “showing that the composition probably consisted of a chariot with four horses, with two attendant warriors on either side,” the whole being similar to the group of a chariot and horsemen on coins of Trajan, showing the Basilica Ulpia. “The excavations have disclosed five torsos in armour and a sixth dressed in a tunic and mantle” (No. 1751), “which may have been that of the charioteer, in addition to which have been found the pendant sandaled foot of a rider, part of a saddle-cloth, numerous legs and hoofs, and portions of tails of horses” (*Archæologia*, liii., p. 150; cf. *ibid.*, xlix., p. 375). As, however, the figures would seem to have been cut off at the middle, the composition may have been more akin to

that of the Porta Marzia at Perugia (*Roemische Mittheil.*, 1897, p. 179). 1st-2nd cent. A.D. (?).

- 1749.** 1. Head and forehead of a horse, with both forelegs raised to the front. The horse is in two pieces, being jointed in the neck, where a narrow circular band passes round it. There is a vertical joint, roughly worked, immediately behind the shoulders. The forelock and right ears were also pieces separately attached. Drilled holes in the forehead, under the ears and at the jaws, indicate that there was a bronze bridle.—*Presented (with Nos. 1750, 1751) by Lord Savile, G.C.B., 1886.*

Marble. Height, 3 feet 7 inches. *Archaeologia*, XLIX., p. 375; Mansell, No. 1219. (The broad band there shown has been removed.)

2. Hoof of a horse, probably belonging to one of the horses of the chariot group.

Marble. Length, 1 foot.

3. Knee of a horse, probably belonging to one of the horses of the chariot group.

Marble. Length, 9 inches.

4. Fragment of the flank of a horse with the corner of a saddle-cloth, and part of a girth. The saddle-cloth has a tassel at the corner, and a fringe. On it is a part of the drapery of an equestrian figure (?).

Marble. Length, 1 foot 2 inches. *Archaeologia*, XLIX., plate 27, fig. 4, p. 376.

5. Similar fragment of the flank of a horse, with the corner of a saddle-cloth.

Marble. Length, 1 foot 5 inches.

- 1750.** Torso of an armed figure, wearing a cuirass, girt round the waist with a sash, knotted in front, and a small cloak, fastened with a brooch on the right shoulder. Below the flaps of the cuirass, which are spread out, as if the figure

was on horseback, is a straight joint. Both forearms are broken away, but there are indications above the hips that the arms were advanced, as in riding. The head, now lost, was fixed in a socket.

Marble. Height, 2 feet $3\frac{1}{2}$ inches. *Archaeologia*, XLIX., p. 375.

1751. Torso of a figure wearing a sleeved tunic girt with a sash, knotted in front, and wearing a cloak fastened with a brooch on the right shoulder. Under the left arm is a sword sheath, partly concealed by the cloak. The head, which was fixed in a socket, and the forearms, which were attached by joints, are now wanting. A large flat surface, with two dowel holes in front of the lower part of the torso, may be the place of attachment of the chariot front, if this figure is that of a charioteer. Below the torso is a flat bed.

Marble. Height, 2 feet 3 inches. *Archaeologia*, XLIX., p. 375.

1752. Head of an armed Runner (?). Beardless athletic head, wearing a Corinthian helmet. Short curling hair comes out from under the helmet, and is seen through the eye-holes. The lips are slightly parted, and the head is shown by the angle of the neck to be thrust considerably forward. It has been suggested on grounds of style that this may be a Graeco-Roman copy of a statue of an armed runner, and a work of Cresilas. Though no such figure is recorded among the sculptures of that artist, the subject is not alien from the spirit of his work.—*Rome*.

Parian marble. Height, 1 foot 1 inch. Restored: nose. Bought, 1899. Murray, *Arch. Anzeiger*, 1900, p. 214; Mansell, No. 1151.

1753. Figure of a young Athlete preparing to throw the disk. He stands turning to his right, with the right foot advanced, with the weight thrown on his left leg. He holds the disk by his left side in the left hand, and extends the right hand. He appears to be balancing himself, and testing his footing, immediately before

swinging back the disk in the right hand for the throw, while the right foot is at the same time brought to the rear (compare the Discobolos of Myron, No. 250). He wears a narrow fillet, which has been interpreted as the mark of an athletic victory.

Several replicas are in existence of this figure, the best known being in the Vatican. It was assigned for a long time to the sculptor Naukydes, of Argos, who seems to have been a brother of Polycleitos the Elder. There is however no evidence whatever for this attribution, as Pliny (*H.N.*, xxxiv., 80) records nothing more than the bare fact that Naukydes was esteemed for a Discobolos, while the character of the statue does not agree with that of the school of Polycleitos. It has been suggested with more probability that this is a copy of an Attic work, viz., the bronze athlete of Alcamenes, called Enerinomenos (Pliny, *H.N.*, xxxiv., 72).

Veined marble. Height (without plinth), 5 feet 6 inches. Restored: head, right arm, left forearm and disk, most of legs, plinth and stump. Formerly in the Campana Collection. Bought, 1882. Mansell, No. 1129; *Stereoscopic*, No. 144; *Jahrbuch des Inst.*, 1898, p. 59.

The replica in the Vatican, which was found by Gavin Hamilton on the Appian Way, in 1771 (*Journ. of Hellen. Studies*, XXI., p. 312; *Lansdowne Catalogue*, p. 60), is engraved *Arch. Zeit.*, 1866, pl. 209. It was attributed to Naukydes by E. Q. Visconti (*Mus. Pio-Clem.*, III., p. 130, and *Mon. Scelti Borgh.*, p. 55, ed. Milan); to Alcamenes by Kekulé (*Arch. Zeit.*, 1866, p. 174), followed by Overbeck (*Gr. Plastik*, 3rd ed., I., p. 275), and Michaelis (*Ancient Marbles in Great Britain*, p. 244); Brunn (*Ann. dell' Inst.*, 1879, p. 210) assigns it to Myron. Habich (*Jahrbuch des Inst.*, 1898, p. 57) calls it a Hermes Discobolos, by Naukydes, emending Pliny's 'Naukydes Mercurio et discobolo censetur' by omitting or transposing the *et*. But cf. Michaelis, *ibid.*, p. 175. For Naukydes and Polycleitos see Robert, *Hermes*, XXXV., p. 190.

1754. Statue of a youth. He stands on the left leg, with the body thrown rather forward, and the right foot dragging

behind. The head, which is of an ideal type, with short curly hair, looks downwards, and to the right. The left arm hangs by the side. The right arm, which was separately attached, is wanting from the middle of the deltoid. The stem of a palm-tree is by the left leg. The figure is very pleasing, but there is an undue exaggeration of sentimentality in the pose. In parts the execution is weak, as in the conventional treatment of the central line down the body. The separating line between the abdomen and the thigh, which is always accentuated in the antique, is here greatly exaggerated.

The question of the school and correct restoration of the figure has been much discussed. It has been restored as a youth placing a fillet (Collignon), or a wreath (Furtwaengler), upon his head, and has thus been connected with the statue of the youth Kyniskos, a victorious boy boxer at Olympia (460 B.C.?). The pedestal of that statue was found in the Olympia excavations, and Pausanias states that the figure was the work of Polycleitos. The footmarks on the pedestal indicate a pose similar to that of the present figure, but the state of the plinth (see below) does not permit minute comparison.

The boy has also been restored as holding a strigil to his hair (Philios, Sauer, Amelung), which seems an unsuitable and improbable position. He has been interpreted (Helbig) as a Narkissos of the school of Myron, who raises his hand to his forehead to shade his eyes, while admiring his own reflection in a pool of water. The subject, however, is improbable, and a figure in this position could not see itself reflected in water, for which it is necessary to look perpendicularly downwards. The figure has also been regarded, without evidence, as the "nudus telo [*sic* for *talo*] incessans" of Polycleitos (Mahler).

Lately it has been suggested (A. S. Murray) that the

exaggerations and defects noted above mark the work of an eclectic school, such as that of Pasiteles, and that the composition seems to call for a second figure to complete it on the left.—Formerly in the possession of Mr. R. Westmacott.

Parian marble. Height, 4 feet 11 inches. Restorations: the upper part of the palm stump, a piece near the left ankle. The figure has been broken and mended across the knees and ankles. The left hand and right heel are doubtful. The plinth has been mended near the right ankle, so that minute calculations as to the original pose of the feet are untrustworthy. The modern additions to the plinth have lately been removed. Bought, 1857. Brunn, *Denkmaeler*, No. 46 (= Collignon, I., p. 500); Petersen, *Arch. Zeit.*, 1864, p. 132; Friederichs, *ibid.*, p. 150; Kekulé, *Ueber die Bronzestatue des sog. Idolino*, pl. 4, p. 13; Winnefeld, *Hypnos*, p. 30; Treu, *Berliner Phil. Wochenschrift*, 1888, p. 415; *Arch. Anzeiger*, 1889, p. 57; Collignon, I., pp. 499, 500; Philios, *Ephemeris Archaeologikè*, 1890, p. 207, and plate, fig. 6; Sauer, *ibid.*, p. 212; Amelung, *Berlin. Philol. Wochenschr.*, 1902, p. 273; Petersen, *Roemische Mittheilungen*, 1893, p. 101; Helbig, *Collection Barracco*, p. 36, and *Rendiconti dell' Accad. dei Lincei, Cl. di scienze morali, etc.*, 1892, p. 790; Furtwaengler, *Meisterwerke*, pp. 452, 747; Paria, *Monuments Piot*, IV., p. 68; Reinach, *Répertoire de la Statuaire*, II., p. 546, fig. 9; Mahler, *Polyklet*, fig. 10, p. 50; Mansell, No. 1238.

The principal replicas of the figure are (1), a figure in the Barracco Collection at Rome (Helbig, *Coll. Barracco*, pls. 38, 38a). The right arm, which is bent back towards the head, is preserved nearly to the wrist; (2), a figure from Eleusis (*Eph. Archaeologikè*, 1890, pls. 10, 11), of a somewhat modified type. There are traces on the head of contact with an object held in the hand. For the other copies, see Helbig, *Coll. Barracco*, p. 36; Furtwaengler, *Meisterwerke*, p. 453. For an athlete crowning himself, cf. *Bull. de Corr. Hellénique*, V., pl. 3.

1755. (Plate VIII.) Figure of a young boy drawing a thorn from the sole of his foot. He is seated on a rock, holding his left foot on his right knee, and bends over it with an expression of pain and close attention, while he seeks to extract the thorn with his right hand.

The right leg from below the knee, and part of the left

foot, were separate pieces, which are now lost. Part of the right knee, and the forefinger and thumb of the right hand, are also wanting. The back of the head is cut away flat. Two circular parallel holes have been bored through the rock, which probably indicate that the figure formed part of a fountain.

The present figure is one of a series of replicas which have been the subject of much discussion, and of extraordinary differences of opinion among archaeologists (see below).—*Found at Rome, 1874.*

Fine-grained marble. Height, 2 feet $4\frac{1}{2}$ inches. The back is restored with plaster, and parts have been mended. There are no other restorations. Bought of Castellani, 1880. *Mon. dell' Inst.*, X., pl. 30; *Annali dell' Inst.*, 1876, p. 124, pl. N; *Arch. Zeit.*, 1877, p. 127; 1879, p. 19, pls. 2, 3 (drawings by A. Menzel); Rayet, *Monuments*, I., No. 36; Overbeck, *Griech. Plastik*, 4th ed., II., p. 183 (where the three principal copies are collected); Reinach, *Répertoire de la Statuaire*, II., p. 144, fig. 2; Zielinski, *Rhein. Mus. N.F.*, XXXIX., p. 109; Mansell, No. 1200.

The most important examples of the type are:—

- (A). The well-known bronze in the Palace of the Conservatori at Rome, representing a boy with fine features, and long, delicate locks of hair, in the attitude of our figure (Rayet, *Monuments*, I., No. 35). There is a marble copy at Florence (*Annali dell' Inst.*, 1874, pl. M).
- (B). The present figure.
- (C). A bronze statuette, $9\frac{1}{2}$ inches high, which was found near Sparta, and which is now in the collection of Baron E. de Rothschild. In this case the subject is the same, but the youth is nearly adult (*Gaz. Arch.*, 1881, pls. 9, 10, 11; Rayet, text to No. 35, p. 9).

For other replicas, cf. Rayet, *loc. cit.*; *Gaz. Arch.*, 1881, p. 130; *Arch.-Epigr. Mittheilungen aus Oesterr.*, V., pl. 6.

Before the discovery of B and C, A had been associated with the names of Boethos, Myron, Calamis, Pasiteles, and others. Since the discovery of B and C, the question of the relationship of the figures has been much disputed. Several archaeologists have regarded A as a modification of an earlier and favourite type in the eclectic and archaizing school of Pasiteles. It has been suggested that B is the original, of a period subsequent to

Lysippos, and akin to the group of boys playing with knuckle-bones, No. 1756 (Robert, *Annali dell' Inst.*, 1876, p. 131); or that it is of the school of Myron (Curtius, *Arch. Zeit.*, 1879, p. 22); or that C is the earliest, being an Argive work of about 400 B.C., while B is not later than Scopas (Rayet, *loc. cit.*). On the other hand, some writers maintain the priority of A (Furtwaengler, *Meisterwerke*, p. 685); and it has been compared with the sculptures of the West pediment of the temple of Zeus at Olympia (Kekulé, *Arch. Zeit.*, 1883, p. 244; Wolters, No. 215). It is obvious that, in these circumstances, the dates of the various types must be regarded as uncertain, but the reasons assigned for the priority of A are not convincing, and it seems more likely that the subject should have been originated in a realistic school of sculpture. Our statue B, though it may represent the original type, is a copy, and not the original work, which would hardly have been employed for the purpose of a fountain.

1756. Figure from a group of two boys quarrelling over the game of knuckle-bones (*astragali*). This figure is seated on the ground, with right foot stretched out, and left leg drawn under him. With both hands he holds up to his mouth the forearm of his adversary, which he is biting. His form is spare and sinewy, his hair short and curly, and his countenance has a malicious expression. The hand of the bitten adversary grasps a knuckle-bone, and two more of the knuckle-bones lie on the ground. The dress of the boy is similar to that of slaves, a loose tunic of a coarse material with short sleeves, and girt at the waist; the right arm is drawn out of the sleeve. The drapery seems more carefully studied on the right side, which makes it probable that this was the front of the group. Pliny (*H.N.*, xxxiv., 55) mentions a group of two boys playing with knuckle-bones by Polycleitos, as being in his time in the Palace of Titus. From the coincidence that this figure was found in the Baths of Titus, it was formerly thought to be a copy of the work of Polycleitos (cf. *ante*, vol. i., p. 266), but it is clearly of a much later date, and may be ascribed to a naturalistic

school of the Hellenistic period. It has been compared, in point of naturalism, with the boy drawing the thorn, No. 1755.—*Towneley Coll.*

Parian marble. Height, 2 feet 3 inches. Restored: left arm, wrist of right arm, both feet, tip of nose, arm of adversary to wrist, and all the base except a small part underneath the body. The fragments of the second figure are said to have been found at the same time, but to have been too mutilated for restoration. "As soon as this group was found, though in so mutilated a state, it was taken by the Pope (Urban the Eighth)" [1623-1644] "and given to his nephew" [Francesco Barberini] "to be placed in the Barberini Palace, whence it was purchased, 1767" (*Town. MS.*). Dallaway, p. 311; *Mus. Marbles*, II., pl. 31; Ellis, *Town. Gall.*, I., p. 304 (= Vaux, *Handbook*, p. 174); Clarac, V., pl. 880, No. 2254; Michaelis, *Arch. Zeit.*, 1867, p. 102; Winckelmann, *Hist. de l'Art*, Bk. VI., chap. 2; Robert, *Ann. dell' Inst.*, 1876, p. 132; Heydemann, *Knöchelspielerin*, p. 20; Mansell, No. 1272; *Græco-Roman Guide*, I., No. 186; Murray, *Gaz. Arch.*, II., p. 95; Brunn, *Denkmaeler*, No. 54.

1760. Boy, playing with a dog (?). The figure is only preserved above the hips. He stands, half turned, and looking down to his left, with left arm extended. The right arm (now wanting) was raised, and held up a whip, which (with the thumb of the right hand) remains attached to his head. An attachment to a marble support remains on his right side.—*Temple Bequest.*

Marble. Height, 1 foot 5 inches.

1761. Boy with a dog (?). Torso of a boy from the neck to above the knees. The right shoulder is missing. He stands mainly on the right leg. He seems to have held up with the left hand (now wanting) a dog, which is seen in front of the mantle which hangs from his left shoulder. The figure suggests an Actæon, but is too youthful, and the dog is probably held up in play.—*Presented by Admiral Spratt*, 1874.

Coarse-grained marble. Height, 1 foot 1½ inches.

1762. Torso of a boy feeding a partridge. He stands chiefly on the left leg, and presses the bird to his side with his left hand, while it takes food from his right hand. The head, right arm to the wrist, and legs from the knees are wanting. Rough work.—*Elgin Coll.*

Pentelic marble. Height, 1 foot $4\frac{1}{4}$ inches. *Synopsis*, No. 221 (81); Clarac, V., pl. 876, No. 2228c; Ellis, *Elgin Marbles*, II., p. 118.

1763. Boy standing, with head thrown back, looking upwards and to his right. The right arm (now wanting) was held upwards, and the left arm (now wanting) rested on the left thigh, where parts of the fingers still remain. He stands on the left leg, and wears a small cloak, fastened with a brooch on the right shoulder. The hair is twisted in a plait on the top of the head, and falls in short curls on the neck. The right side of the face, and the legs from the middle of the thighs, are wanting. The back is only roughly sketched out.

The remains of fingers on the left thigh have been sometimes misinterpreted as an eagle's claws, and so have caused the figure to be regarded as a Ganymede carried up by the eagle. Against this view must be set the pose of the legs, which are those of a boy standing, not of one carried in air.

The absence of wings shows that the figure is not an Eros.—*Elgin Coll.*

Pentelic marble. Height, 1 foot 8 inches. *Synopsis*, No. 207 (293); Ellis, *Elgin Marbles*, II., p. 118; Clarac, III., pl. 396F, No. 704B; Jahn, *Arch. Beiträge*, p. 23; Overbeck, *Griech. Kunstmythologie*, pl. 8, fig. 5; text, II., p. 523, No. 10.

1764. Statuette of a female figure, fully draped and veiled, recumbent to the right, and leaning on the left elbow. A boy, wearing a sleeved tunic and trousers, approaches from the left. He holds up a basket, which rests on the woman's right knee, while she places her right hand on a

rabbit on the top of the basket. The figure is composed nearly as a relief. Late work, perhaps of 2nd cent. A.D.

Marble. Height of group, $10\frac{3}{4}$ inches; length, 1 foot $6\frac{1}{2}$ inches. Mended, but not restored. Bought, 1884. The woman has been called Hispania (cf. *Arch. Zeit.*, 1885, p. 237) on account of the rabbit, which occurs as an attribute on Roman coins of Spain, but this seems improbable.

- 1765.** Fisherman. Beardless figure standing, with left foot advanced. The head is slightly thrown back and turned to his left, with an intent expression as if the figure was engaged in conversation. He wears a conical cap, similar to that of Ulysses (cf. the relief No. 2308, *Arch. Zeit.*, 1863, pl. 172), and a mantle of heavy fabric, which is fastened in a knot on the left shoulder, and bound round the waist with a thong. From his left arm hangs a round basket with a double handle, the contents of which probably represent fish. In his right hand he holds a pedum. His left leg is supported by a dolphin, on waves intended to suggest the sea. The conception is spirited, and the sculpture fairly executed. 1st cent. A.D. (?)—*Towneley Coll.*

Parian marble. Height (without plinth), 2 feet $8\frac{1}{2}$ inches. Restored: both arms from near elbow, heel of right foot; fore-part of left foot, and front of plinth. Bought in London, 1779. *Mus. Marbles*, X., pl. 28; Ellis, *Town. Gall.*, I., p. 223 (= Vaux, *Handbook*, p. 226); Clarac, V., pl. 882, No. 2247A; *Græco-Roman Guide*, II., No. 51; Mansell, No. 1280; Collignon, II., p. 564.

- 1766.** Fisherman. This figure stands chiefly on the left leg with his right leg advanced, and his head turned over his right shoulder; his mouth is open, as if in the act of addressing some one; his left hand holds the handle of a wicker basket which rests on the stump of a tree, and contains an eel, two oysters, and some small fish. The restored right hand makes a gesture, as if in conversation. He wears a tunic with short sleeves, girt at the waist

with a leather thong, and leaving the left shoulder bare. The material of the tunic seems to be sheepskin. The hair of this figure is crisp and rugged; the beard in thick detached tufts. The treatment of the muscles is hard, rough, and exaggerated, suggesting that horny texture which Pliny (*N.H.*, xxxi., 102) states to be characteristic of the bodies of fishermen. 1st cent. A.D. (?).

For other examples of statues of fishermen, see Visconti, *Mus. Pio-Cl.*, iii., pls. 32-33.—*Towneley Coll.*

Marble. Height, 2 feet 8½ inches. Restored: right arm and hand from elbow, left arm with part of basket, both legs from the knees, plinth, and stump. Purchased at Rome in 1773. *Mus. Marbles*, X., pl. 29; Ellis, *Town. Gall.*, I., p. 225 (= Vaux, *Handbook*, p. 227); Clarac, V., pl. 882, No. 2247B; *Rev. Arch. N. S.*, XXXII. (1876), pl. 17, fig. 5; *Græco-Roman Guide*, II., No. 52; Mansell, No. 1281.

1767. Comic Actor. A male figure is seated on a square plinth, with feet crossed. The left hand rests on the left thigh; with the right arm he leans on the plinth. He wears a grotesque comic mask, with wide-open mouth. The hair, bound with a wreath of flowers, is arranged in parallel tresses, and confined at the back by a broad band. The dress is a close-fitting jerkin with sleeves, and a mantle; on his feet are sandals. For similar representations of comic actors on the Greek and Roman stage, see Wieseler, *Theatergebäude*, pl. 11, figs. 8-11, pl. 12, fig. 5, and two gems in the Brit. Mus. (*Cat. of Gems*, Nos. 1782, 1783). This figure seems to represent a slave taking refuge at an altar.—*Towneley Coll.*

Marble. Height, 2 feet. Restored: legs from knees to ankles, and right forearm to wrist. Found in the Villa Fonseca, on the Caelian Hill at Rome, in 1773. *Mus. Marbles*, X., pl. 43, fig. 1; Ellis, *Town. Gall.*, I., p. 220; Clarac, V., pl. 873, No. 2222A; *Græco-Roman Guide*, II., No. 1; Mansell, No. 1254.

For the type, see Wieseler, *l. c.*, and *Annali dell' Inst.*, 1859, pl. O.

1768. Nubian or Ethiopian Tumbler on the back of a tame

crocodile. The chest and hands of the tumbler rest on the back of the crocodile; his body is held in a vertical position, with his feet in the air; his head and neck are thrust forward so that the head is turned in the opposite direction to the rest of his body. The head is that of an African, with corkscrew curls.—*Towneley Coll.*

Parian marble. Height, 2 feet $5\frac{1}{2}$ inches. Restored: head and tail of crocodile (now removed), right leg, left knee, left foot, and both elbows of the tumbler; forepaws, and part of rocky plinth. Brought from Rome by the first Earl Cawdor. *Mus. Marbles*, X., pl. 27; Ellis, *Town. Gall.*, I., p. 307 (= Vaux, *Handbook*, p. 224); Clarac, V., pl. 875, No. 2223A; *Græco-Roman Guide*, II., No. 3; Mansell, No. 1251; Collignon, II., p. 568.

Assigned to the Alexandrian school by Schreiber, *Athenische Mittheilungen*, X., p. 395.

BARBARIAN TYPES.

1769. Head of Persia (?). An ideal head, slightly turned to its right, with the hair parted in the middle, and falling in waves on each side of the forehead. The figure wears a peaked cap (kidaris, or kyrbasia); over this is fitted a cover of linen, which falls as a veil on each side of the neck, being drawn back over the forehead; a band of the same material passes over the neck and chin, arranged so as to be drawn forward, when needed, over the mouth. The upper veil could in like manner be lowered over the forehead. This head has been called Adonis, but it is certainly the head of a woman, perhaps a personification of Persia.—*Towneley Coll.*

Fine-grained marble. Height, 2 feet $3\frac{1}{2}$ inches. Restored: nose, neck, and bust, with drapery on each side of neck. From the Villa Montalto, Rome. Dallaway, p. 318; *Mus. Marbles*, XI., pl. 12; Ellis, *Town. Gall.*, I., p. 340 (= Vaux, *Handbook*, p. 197); *Græco-Roman Guide*, I., No. 160; Bienkowski, *De simulacri Barbararum Gentium*, p. 92; Mansell, No. 1247.

- 1770.** (Plate IX., fig. 2.) Head of a Gaul. Male head to the front, with long thick hair parted in the middle of the forehead, heavy eyebrows and moustache, closely shaven chin. The forehead is remarkably low. The head is worked below and at the back to fit into a socket.

This head was formerly described as a German, and attempts were made to interpret it as a representation of a historical person, such as Arminius, or his son Thumelicus. It has also been called the British chief Caractacus. It is, however, now known to be the head of a Gaulish (or Galatian) warrior, of the type introduced into Greek sculpture by the Pergamene school, after the repulse of the Galatian invasion by Attalos I. of Pergamon, about 240 B.C. The head is of a typical character, and probably not a portrait.—*Towneley Coll.*

Pentelic(?) marble. Height, 1 foot $6\frac{1}{2}$ inches. Found in the Forum of Trajan at Rome. According to another account (*Town. MS.*) it was stolen from one of the statues on the arch of Constantine, but this seems impossible (cf. *Rev. Arch.*, 3rd Ser., IX., p. 173). Formerly in the Lyde Browne Collection. *Cut. Mon. Lyde Browne* (1768), No. 41; *Specimens*, II., pl. 49; *Mus. Marbles*, III., pl. 6; Ellis, *Town. Gall.*, II., p. 34 (= *Vaux, Handbook*, p. 233); Goettling, *Thusnelda*, pl. 1, p. 17; *Annali dell' Inst.*, 1841, p. 58; *Mon. dell' Inst.*, III., pl. 28; *Arch. Zeit.*, 1868, pp. 21, 50; *Græco-Roman Guide*, I., No. 43; Walters, No. 1567; Mansell, No. 844; Brunn, *Denkmaeler*, No. 55; Baumeister, fig. 233; Reinach, *Rev. Arch.*, 3rd Ser., XIII., p. 192; Schreiber, *Gallierkopf des Museums in Gize*, p. 5.

- 1771.** (Plate IX., fig. 1.) Germania (?). Female head, with long dishevelled and matted hair, placed on a modern terminal bust.

This head presents a barbarian type; in the treatment of the flowing hair, and rather full features, it has a considerable resemblance to the supposed personification of Germania, on the reliefs of the Basilica of Neptune at Rome (*circa* 26 B.C.).—*Presented by the Hon. Mrs. Damer.*

Parian marble. Height of head, 1 foot 3 inches. Restored: nose, parts of forehead and lower lip, back of head on right side, the bust, and ends of tresses. *Mus. Marbles*, XI., pl. 28; Hübner, *Arch. Zeit.*, 1868, p. 50; *Græco-Roman Guide*, I., No. 129; Mansell, Nos. 1275, 1276; Bienkowski, *De simulacris Barbararum Gentium*, p. 91. For the Germania relief, see *ibid.*, p. 81.

- 1772.** Figure of a Barbarian Captive. A bearded figure kneels to the right, and looks upwards to the left, with his hands tied behind his back. He wears long hair, a Phrygian cap, trousers, a long tunic girt at the waist, and a chlamys, fastened by a fibula. The lips are parted, and the pupils of the eyes are marked. The feet are wanting. On the left is part of the drapery of a colossal standing figure, which formed part of the group. End of 1st cent. A.D.—*From the so-called Palace of Trajan, at Ramleh, Alexandria.*

Parian marble. Height, 2 feet 10 inches. Reinach, *Répertoire de la Statuaire*, II., p. 197, fig. 7.

- 1773.** Head of a Nubian girl, with the hair disposed in rows of corkscrew ringlets, formally arranged. Slight work, and roughly finished.—*Carthage.*

Parian marble. Height, 10 inches. From the excavations of Dr. Nathan Davis, 1859. *Athenische Mittheilungen*, X., p. 395.

- 1774.** Bearded head of barbarian type, with the hair falling low round the forehead. Roman work.—*Ephesus.*

Parian marble. Height, 9½ inches. Excavated by J. T. Wood, 1872.

UNCERTAIN MALE IDEAL HEADS.

- 1780.** Head of a youth, perhaps an athlete, bound with a taenia, which is tied at the back, the ends falling on the shoulders. The hair is in short crisp curls, conventionally treated, and the features are of a severe type. Graeco-Roman copy, in an archaistic spirit, of a Greek original of the first half of the 5th cent. B.C.

Pentelic(?) marble. Height, 1 foot $4\frac{1}{2}$ inches. Restored: bust, left ear, tip of nose. Bought, 1846. Mansell, Nos. 1208, 1209.

- 1781.** Head of a youth (perhaps Eros). Crisp curls rise up round the forehead. There is perhaps a slight suggestion of a plait on the top of the head. The tip of the nose is broken. Hellenistic work.—*Koskinu, Rhodes*.

Parian marble. Height, $10\frac{1}{4}$ inches. Obtained from A. Biliotti, 1867. *Graeco-Roman Guide*, I., No. 63.

- 1782.** Heroic beardless head of a 4th-century type. The hair is treated in bossy curls. The eyes are represented by hollow sockets, for paste or stones. Compare the Aberdeen head, No. 1600.—*Temple Bequest*.

Parian marble, much corroded. Height, 1 foot $2\frac{1}{2}$ inches. Restored: chin and small portions. *Graeco-Roman Guide*, II., No. 180.

- 1783.** Youthful male head of the heroic type of the 4th century, with deep-set eyes (which are treated with singular vagueness) and prominent brow. The hair is in short curls. The top of the nose is wanting. There are flat joints across the top and the back of the head.

Parian marble. Height, $7\frac{1}{2}$ inches. Obtained from A. Biliotti, 1874.

- 1784.** Head of a youthful heroic type, with prominent brows, open mouth, and thick curling hair, which almost covers the ears. These are represented, by a curious deviation from the normal type, as nearly horizontal. The name of Marcus Aurelius has been given to this head, no doubt

on account of the thick curling hair; but the type is of the 4th cent. B.C., though the work is probably of the 2nd cent. A.D.

Italian marble. Height, 1 foot $\frac{1}{2}$ inch. Restored: tip of nose. The whole of the surface has been worked over. Bought of Castellani. Mansell, No. 1178; *Græco-Roman Guide*, I., No. 25; Bernoulli, *Röm. Ikonographie*, II., 2, p. 187.

- 1785.** Youthful heroic male head. This head, which is thrust forward and half turned to its left, has probably been broken off from a statue. The hair is short and curling, the brow somewhat prominent, and the lips are parted. The face, which is very beautiful, has a marked expression of pathos. The head is a late fourth-century type. Stark regarded it as a Niobid head, but this cannot be accepted. It appears to belong to the type of the figure binding his sandal, associated with the school of Lysippos.—*Ostia*.

Parian marble. Height, 1 foot 5 inches. Restorations (by Flaxman): nose, ears, and bust. There are also small repairs in wax. Excavated at Ostia by Robert Fagan (about 1795), and afterwards in the collection of Samuel Rogers. Bought, 1856. *Specimens*, II., pl. 18; Mansell, No. 329; *Græco-Roman Guide*, I., No. 151; *Arch. Zeit.*, 1856, p. 248*; Stark (*Niobe*, p. 244), identifies with the type given *ibid.*, pl. 14, fig. 5; Arndt, *Einzel aufnehmen*, No. 733, text.

- 1786.** Youthful heroic head, broken off across the neck. It is slightly inclined to its left, and the lips are parted. The hair is in short crisp curls. The features are almost feminine in their delicacy, and the whole character of the head indicates that manhood has been hardly attained. This head, which must have belonged to a statue, presents no characteristics by which its attribution can be fixed.—*Towneley Coll.*

Pentelic (?) marble. Height, 11 $\frac{1}{4}$ inches. The end of the nose is restored. Found by Gavin Hamilton near Rome. Dallaway, p. 316; *Mus. Marbles*, XI., pl. 10; *Specimens*, I., pl. 61; Ellis, *Town. Gall.*, II., p. 18; *Græco-Roman Guide*, I., No. 154.

- 1787.** Heroic head, thrust forward, with loose matted hair arching brows, and lips parted with an expression of pain. The left side of the head was a separate piece, now wanting. Bronze rivets (for a wreath?) remain in position.—*Ephesus*.
Marble. Height, 9 inches. From Mr. Wood's excavations, 1868.
- 1787*.** Youthful heroic head, from a statuette, with short curling hair. The pupils of the eyes are strongly marked, and the surface is finely polished.—*Rome*.
Fine white marble. Height, $2\frac{1}{2}$ inches. Bought, 1873.
- 1788.** Ideal male head, with long flowing hair. The head is slightly raised. The pupils of the eyes are marked.—*Towneley Coll.*
White marble. The hair is separately worked in yellow marble, and fitted on like a wig. Height, $5\frac{3}{4}$ inches. Restored: bust. *Synopsis* (1808), p. 102, No. 23; Ellis, *Town. Gall.*, II., p. 57.
- 1789.** Two youthful male heads, attached back to back, like a double term. Roughly sculptured and unfinished. 3rd cent. A.D. (?).—*Ephesus*.
Marble. Height, $7\frac{3}{4}$ inches. From Mr. Wood's excavations, 1868.
- 1790.** Head of a youth, somewhat below life-size. The lips appear to be compressed and protruding, but the whole of the surface is much obliterated, and it is difficult to distinguish the style. The back of the head is partly broken away.
Pentelic marble. Height, 8 inches.
- 1791.** Uncertain head, with short curling hair, growing low on the neck, and brought over each ear. The outlines of the face appear feminine, but the fashion of the hair is decidedly masculine.
Pentelic marble, with surface corroded. Height, $10\frac{3}{4}$ inches. The end of the nose is mutilated.

UNCERTAIN FEMALE IDEAL HEADS.

1792. Ideal head to the front, with long hair, parted above the middle of the forehead, and falling in waving curls to each side of the face, covering the ears, and falling in ringlets at the back of the neck. The head is tied with a wide taenia (restored in front). The treatment of the face is broad and simple, with sharp-cut outlines for the eyelids, as if in bronze.

This head has been called by various names, and its sex has been a subject of doubt. It was called Apollo by Townley and Combe, and more recently has been known as Dionysos. The suggestion has lately been made (Dr. Waldstein) that the head is a copy of the Hera of Polycleitos at Argos. For some time the head has been regarded as Polycleitan in style. That it is feminine seems highly probable, but the further steps are questionable. The head is youthful for a Hera; the neck could hardly be restored so as to give the head the pose of the coin representations of the subject; there is no suggestion of a high stephanè in the present taenia, and no evidence that it once existed over the forehead alone.
—*Towneley Coll.*

Parian marble. Height of head, $10\frac{1}{2}$ inches. Restored: nose, end of curl on the side of each cheek, a part of the hair and taenia above the face. *Specimens*, I, pl. 23; *Mus. Marbles*, XI, pl. 5; Mansell, No. 1279; Ellis, *Town. Gall.*, I, p. 322; *Græco-Roman Guide*, I, No. 140; Brunn, *Denkmaeler*, No. 83, and *Vorläufiger Ber. ueber die Veroeffentlichung der Denkmaeler* (classing the head under 'Polycleitos and his school'); Waldstein, *Journ. of Hellen. Studies*, XXI, pl. 3, p. 30; Mahler, *Polyklet*, p. 97; Amelung, *Berlin. Phil. Wochenschr.*, 1902, p. 276; Sauer, *ibid.*, 1903, p. 593.

1793. (Fig. 16.) Terminal female head, treated in a severe style. The hair is brought from the top of the head in

straight wiry locks, and is drawn back in waving masses over the ears. At the back it is tied in a club with a narrow fillet, and the ends of the tresses fall down the neck.

—*Towneley Coll.*

Marble. Height, 1 foot $5\frac{1}{2}$ inches.

Restored: nose, patch of hair over the forehead, left ear. Ellis, *Town. Gall.*, I., p. 339; Mansell, No. 1287; *Græco-Roman Guide*, II., No. 167.



Fig. 16. No. 1793.

- 1794.** Female head, restored as a terminal bust. The hair, confined by a twisted diadem, is waved from the middle, and drawn back into a knot. The head is worked in a severe and formal style. It appears to be copied from an original of the middle of the 5th cent. B.C., closely allied to the pedimental sculptures of Olympia.

Fine-grained marble. Height, 1 foot 6 inches. Restored: bust, tip of nose, and the masses of hair on each side of the face. *Græco-Roman Guide*, II., No. 161; Koepf, *Roemische Mittheilungen*, 1886, p. 201; Strong, *Burlington Fine Arts Club, Exhibition of Greek Art*, p. 13. A replica was found in the Austrian excavations at Ephesus (*Ausstellung von Fundstücken*, 1901, p. 6).

- 1795.** Female head, slightly inclined upwards, with waving hair brought down over the ears to a knot at the back. The head is encircled with a bead-and-reel chaplet, and with sprigs of myrtle. The brows are slightly contracted, with a tragic expression, and the lips are parted. On the top of the head is a square dowel hole, as if for some ornament.—*Temple Bequest.*

Fine-grained marble. Height, 1 foot $3\frac{1}{2}$ inches. Restored: part of neck. *Græco-Roman Guide*, II., No. 99. Furtwaengler (*Meisterwerke*, p. 528) suggests a connexion with the Apollo of Scopas in the Vatican.

- 1796.** Female head. The hair falls in waves down each side of the face, and is confined at the back of the head by an *opisthosphendonè*. Curls fall down the neck. There are traces of red colour on the hair. The sharply-cut outlines of the eyelids and hair suggest a copy from an original in bronze. But the work as a whole is not free from suspicion, which is strengthened by its admirable state of preservation.—*Towneley Coll.*

Parian marble. Height, 1 foot 3 inches. Restored: neck and bust, with some of the curls on the neck. Said to have been found in an excavation by Mr. Brand and the Duke of St. Albans, on a property of the Cesarini family. *Specimens*, I., pl. 24; *Mus. Marbles*, X., pl. 17; Ellis, *Town. Gall.*, II., p. 55; *Græco-Roman Guide*, I., No. 173.

- 1797.** Upper part of a female head. The hair is brought to each side from under a cap. The head is broken away below the eyes. The outlines of the eyelids are sharply defined, as in bronze work. Compare No. 1792.—*From Athens. Bequeathed by Sir W. C. Trevelyan, 1879.*

Pentelic marble. Height, 8 inches.

- 1798.** Face and left side of an ideal (?) female head. The hair is parted in the middle and brought down over the ears, while a plait passes over the head. The nose and lips are mutilated.—*Elgin Coll.*

Pentelic marble. Height, $8\frac{1}{2}$ inches. *Synopsis*, No. 240 (255); Ellis, *Elgin Marbles*, II., p. 118.

- 1799.** (Plate XX., and fig. 17.) Female head. The hair is bound by a broad band, which is crossed on the brow. It issues from beneath it, and is brought over the ears to a knot at the back. In fine condition. The



Fig. 17. No. 1799.

head is worked below, as if intended for a statue.—*Towneley Coll.*

Greek marble. Height, 11 inches. Ellis, *Town. Gall.*, II., p. 61;
Græco-Roman Guide, I., No. 170.

- 1800.** Female head, perhaps Aphroditè. The head, which is of more than life-size, is thrust somewhat forwards with the lips slightly parted. The hair is parted over the forehead, and brought in waving tresses over each ear to the back, where it is gathered in a mass. A broad taenia over the hair shows traces of red paint.—*Temple Bequest.*

Fine-grained marble. Height, 1 foot 7 inches. Restored: the bust. The face has been worked over to such an extent as to make the authenticity of the head appear doubtful.

- 1801.** Female head, bound with a broad band, tied at the back of the head. The forehead is surrounded with a row of conventional curls. Hellenistic period. (Compare the head from Priènè, No. 1151.)—*Rhodes or Budrum.*

Parian marble. Height, $3\frac{3}{4}$ inches. Bought, 1865.

- 1802.** Female head, slightly inclined to its left, and upwards. The hair is brought down over each ear. The back of the head is left very rough.

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches.

- 1803.** Veiled female head. The hair over the forehead, which is brought down in waves to each ear, is surmounted by a kind of stephanè, which is tightly encircled by a fillet fastened in a knot over the centre of the forehead; a large veil falls down from the back of the head. The nose is wanting, and the features are much defaced. Broken off at the end of the neck.

Parian marble. Height, 1 foot $3\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 163.

1804. Female head, of a massive type. The face is lost, except the right eye and cheek. The head is covered by a veil, which is somewhat peaked over the hair at the back. An unsuccessful attempt has been made to split the head in two longitudinally.

Marble. Height, $12\frac{1}{2}$ inches.

1805. Female head, with large round eyes and prominent forehead. The hair is brought down from the middle, over each ear, to a knot at the back of the neck. The execution is vague, and the details are unfinished.

Parian marble. Height, 1 foot $2\frac{1}{4}$ inches.

1806. Female ideal head, wearing a circlet. The hair is gathered to each side, and falls down the neck. Curls also fall behind the ears, which are pierced for earrings.

Marble. Height, $10\frac{3}{4}$ inches.

1807. Uncertain female head, wearing a taenia. The hair is brought back over the ears in long tresses. The back is roughly worked.—*Calymnos*.

Greek marble. Height, 6 inches. From C. T. Newton's excavations, 1856.

1808. Uncertain female head. The hair is brought in tresses to each side, to the back of the neck. The eyes are left vague. There are two dowel holes on the top of the head.—*Found near Budrum*.

Parian marble. Height, 7 inches. Bought, 1867.

1809. Front of a female face. The hair is parted in the middle, and brought to each side. The style is rude.—*Temple Bequest*.

Parian marble. Height, 4 inches.

1810. Female head. The hair is drawn back, with one tress falling on the left side of the neck; the corresponding tress on the other side has been broken away. Nose and chin mutilated. The ears are pierced for earrings in metal. The head is shaped to fit into a socket in a bust or statue. Slight work with corroded surface.

Greek marble. Height, $10\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 170.

1811. Female head, of about half life-size, with broad forehead, and lips slightly parted. The hair is gathered to each side about a circular taenia. At the back it falls in a mass down the neck, from under the taenia, and two smaller tresses fall behind each ear.—*Aegina*.

Marble. Height, $5\frac{1}{2}$ inches. Bought, 1893.

1812. Female head from a statuette. The hair is tied with a broad taenia, and brought to a mass at the back of the neck. The face is much mutilated. Greek work, roughly finished.—*Strangford Coll.*

Parian marble. Height, $6\frac{3}{4}$ inches.

1813. Female head. The hair is bound by a taenia, and is brought back on each side of the face, half covering the ears. Slight work, with surface in poor condition.

Coarse-grained bluish marble. Height, $8\frac{1}{2}$ inches.

1814. Female head. The hair is brought, on each side of the face, to the back of the neck. The eyes are left vague.

Parian marble. Height, $4\frac{1}{4}$ inches.

1815. Part of a female head, wearing a lofty stephanè. The upper part of the right side of face and stephanè, the nose, and the back of the head are lost.—*Carthage*.

Marble. Height, 11 inches. From the excavations of Dr. Nathan Davis, 1857.

1816. Female head, wearing a high stephanè, behind which is a veil, falling down the neck. The work is rough, and the surface is mutilated and weather-worn.

Limestone. Height, 8 inches.

1817. Female head, half life-size. The hair falls in curls over the forehead and on each side of the face. She wears a high stephanè, and the back of the head is covered by a veil. Rough sculpture. The pupils are marked. The nose is missing and the mouth injured.—*Strangford Coll.*

Parian marble. Height, 9 inches.

1818. Female head, broken off below the chin. The surface is mutilated. The hair falls in thick masses at each side of the head.—*Carthage.*

Marble. Height, 10 inches. From the excavations of Dr. Nathan Davis, 1857.

1819. Female head, forming part of a Caryatid-like support. Rough work, probably of a late period.—*Strangford Coll.*

Parian marble. Height, 9 inches.

1820. Female head, veiled in a large cloth, which passes over the forehead and falls at each side. Ringlets fall in front of the ears. The ground is cut flat at the back and below.—*Girgenti.*

Parian marble. Height, $5\frac{3}{4}$ inches. Excavated by Mr. George Dennis, 1863.

GREEK AND ROMAN PORTRAITS.

The Greek and Roman portraits not already described in the first two volumes of this catalogue are grouped together in the following sections.

The principal Greek portraits already catalogued are those of Pericles (549), Mausolos (1000), and Artemisia (1001). Among the unknown portraits see Nos. 1054, 1152, 1153, 1301, etc.

The Roman portraits include Claudius (1155), found at Prienè, Cornelius Lentulus (1383), and several Roman imperial heads from Cyrenè.

Among Greek portraits, the earliest personage represented is Homer, but the type is a purely ideal creation of a comparatively late time (see No. 1825). In general, the art of portraiture was little developed in the fifth century, and portraits were not strongly individualised before the time of Alexander. Even then the regal portraits are to a large extent assimilated to the Alexander type.

The non-regal Greek portraits are mainly those of famous men of letters, philosophers, and the like, for each of whom a typical representation was established and widely disseminated. For the most part they have been found in Roman villas, or at Pompeii and Herculaneum, and are Graeco-Roman works, in which the style of a contemporary portrait, if such can be assumed, is only faintly echoed. The Roman portraits, on the other hand, have throughout a more personal character. This is due in part to the national genius and in part to the nature of the subjects. Roman portraits (omitting those of the imperial houses), are, as a rule, strongly individual renderings of unknown persons, of which perhaps only one copy existed. In nearly all cases it is probable that the busts are not far

removed in time from the originals, whose dates, when known, are therefore given below.

Most of the Greek portrait types have received names, often, however, on very fanciful grounds. It is only in a few cases that the identification is firmly established by inscriptions. For the Roman imperial busts the coins supply a basis. The majority, however, of Roman portraits of other than imperial persons must necessarily remain unknown. It is only in a few cases (*e.g.* Cornelius Lentulus, No. 1383) that an inscription supplies the desired name, and even then it is uncertain whether the sculpture was originally executed as a portrait of the person whose name is inscribed.

GREEK PORTRAIT HEADS.

1825. (Plate X., fig. 1.) Terminal bust of Homer. The head is that of a man of advanced age, with a deeply wrinkled face. The hair is sparse on the top of the head, where it is confined by a narrow fillet, and falls in irregular masses on the temples. The beard also falls in matted locks. The eyeballs are smaller than the usual proportion, as if shrunk by blindness. On the other hand, the characteristic deep-sunk furrows under the eyebrows are said to be not so much a sign of blindness as of old age.

On the breast is scratched, in a comparatively modern hand, *Ille custodit mihi spem*, followed by what seems to be a date M. . . . On one side of the term is Γ, and on the other Δ, which suggest that the bust was once placed as one of a series (compare No. 1839).

The type employed for the representation of Homer in Greek sculpture is naturally an ideal conception, and it is generally thought to have been originated in the Alexandrine age. Pliny (*H.N.*, xxxv., 9) mentions the

case of Homer as one of those in which a longing fancy supplies the portrait that has not been handed down.—*Towneley Coll.*

Parian marble. Height, 1 foot 10 $\frac{5}{8}$ inches. Restored : tip of nose. A new piece is inserted in the hair to prevent a threatened split. Found in 1780, in ruins on the site of Baiae. *Mus. Marbles*, II., pl. 25 ; Mansell, No. 832 ; Dallaway, p. 318 ; Ellis, *Town. Gall.*, I., p. 343 ; *Græco-Roman Guide*, I., No. 117 ; Wolters, No. 1627 ; Bernoulli, *Jahrbuch des Arch. Inst.*, 1896, p. 161, No. 13 ; *Griech. Ikonographie*, I., p. 10, No. 12, pl. 2 ; Magnus, *Die Antiken Busten des Homer*, p. 12, No. VIII., p. 31, etc. The replicas of the head of Homer are enumerated and discussed by Magnus, *l. c.*, p. 11 ; Bernoulli, *Jahrbuch*, 1896, p. 161, and *Griech. Ikonographie*, I., p. 8. See *ibid.*, p. 16, for the date of this type. Robert (in *Hermes*, XXXV., p. 654) assigns the origin of the type to the 1st century A.D., needlessly inferring from Pliny's context that the type had been recently devised.

1826. Homer (?). Bearded head, with long tresses of hair, and lips slightly parted. The strongly contracted eyebrows and deep sunk eyeballs suggest that the head is intended to represent Homer. The nose is lost, and the surface is in bad condition.

Greek marble. Height, 1 foot 2 inches. *Græco-Roman Guide*, II., No. 156.

1827. (Plate XI.) Periander (?), tyrant of Corinth, and one of the seven wise men of Greece. Head, restored as a term, with close, curling beard, and curling hair brought somewhat low on the forehead. The type, current in antiquity for Periander, is established by an inscribed term found at Tivoli about 1775, and now in the Vatican. On account of a supposed resemblance to that term, the present head was called Periander by T. Combe, but the face appears to be shorter and broader, with thicker hair and beard.—*Towneley Coll.*

Greek marble. Height, 1 foot 7 inches. Restored : nose, edges of ears, terminal bust. Formerly in the Villa Montalto at Rome.

Mus. Marbles, II., pl. 42; Ellis, *Town. Gall.*, I., p. 351; *Græco-Roman Guide*, I., No. 52; Wolters, No. 1327; Mansell, No. 1188; Bernoulli, *Griech. Ikonographie*, I., p. 44. For the Vatican term, see *ibid.*, pl. 4.

1828. "Sappho." Female bust. The hair is gathered up behind in a wide cap of the kind called an *opisthosphendonè*, of which the ends are tied in front of the forehead. It is further confined with a long band, passed twice round the head, over the top, and above the forehead. Two small ringlets fall in front of each ear. This head is a weak copy of one of the fifth-century types known as Sappho.

Italian marble. Height, 1 foot 5 inches. Restored: tip of nose, right ear, terminal bust, and a patch on the top of the head. *Græco-Roman Guide*, II., No. 178. For this type of "Sappho," cf. Furtwaengler, *Meisterwerke*, p. 102; Bernoulli, *Griech. Ikonographie*, I., p. 65. The nearest parallel to the present head is an example in the Vatican, Bernoulli, *ibid.*, p. 67. The type has been called Aphroditè, by Furtwaengler (*Meisterwerke*, p. 103).

1829. "Sappho." Female head, with a triple arrangement of the headdress. A broad band (or *sphendonè*) crosses the forehead. The hair is gathered in a mass at the back, confined by another broad band (*opisthosphendonè*), and also by a band tied round the hair, immediately at the back of the neck. An end is also brought over the top of the head, and is held by the *sphendonè* over the forehead. Curls issue from the hair on each cheek and between the different bands. The lips are slightly parted. This type has been called Sappho, but its portrait character is very questionable. If it has any connexion with the type of No. 1828, this is a later and less formal rendering of the same subject. It seems more likely, however, that the two are independent, having nothing in common, except the complexity of the headdress.

Greek marble, much corroded. Height, 11½ inches. Restored: nose.
Bought of A. Castellani, 1879. Mansell, No. 1432. Furt-

waengler, *Meisterwerke*, p. 98, note 2, c. For an enumeration of other copies, see *ibid.*, and Bernoulli, *Griech. Ikonographie*, I., p. 71. There is a near replica at Berlin (No. 330; *Arch. Zeit.*, 1871, pl. 50). This type, like the preceding (No. 1828), has been called Aphroditè by Helbig (*Führer*, No. 919) and Furtwaengler (*Meisterwerke*, p. 99).

- 1830.** (Plate XI.) Head of a poet (so-called Anacreon). Bearded head, with curling beard and prominent brows, crowned with an ivy wreath. The head, which was anciently fitted into a socket, is now mounted as a terminal bust. The general character of the head resembles that of a seated statue of a poet, formerly in the Villa Borghese, and now at Ny-Carlsberg, which was long known as Anacreon. The true type of Anacreon has, however, been ascertained from an inscribed bust found at Rome in 1884, and the name must be abandoned for heads such as the present example.—*From the Appian Way, Rome.*

Marble. Height, 1 foot 6 $\frac{3}{4}$ inches. Restored: terminal bust. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 50; Bernoulli, *Griech. Ikonographie*, I., p. 83. For the true Anacreon, see *Bull. d. Comm. Arch. Com.*, 1884, pl. 2; *Jahrbuch des Arch. Inst.*, 1892, pl. 3; Bernoulli, *l. c.*, pl. 8, p. 79. For the seated figure, see Brunn, *Denkmaeler*, No. 477, and *Bull. d. Comm. Arch. Com.*, *l. c.*

- 1831.** (Plate XII.) Sophocles (?). Head of an uncertain poet, with a (modern) mounting as a terminal bust. The head is bearded, with flowing hair confined by a fillet, which is the usual mark of a poet. The type of which this is an example is clearly independent of the accepted type of Homer, represented by No. 1825. It is not, however, without some suggestion of the Homer type. Hence it has been suggested that this bust may either represent an earlier and independent type of Homer, before the accepted representation had been worked out, or that it may be an ideal portrait of Hesiod. It appears, however,

to belong to a group of heads of one of the types current in antiquity as Sophocles.—*Towneley Coll.*

Greek marble. Height, 1 foot 7 $\frac{1}{2}$ inches. Restored: the bust. The head is said to have been found (in 1770), with the Hippocrates (No. 1836), on what was formerly supposed to be the site of the Villa of Terentius Varro Murena. This was a district on the south-west of the Latin road, known in the middle ages as Morena. *Mus. Marbles*, II., pl. 44; Ellis, *Town. Gall.*, I., p. 350; *Græco-Roman Guide*, I., No. 119; Bernoulli, *Jahrbuch*, 1896, p. 167, No. 6; *Griech. Ikonographie*, I., pl. 14; p. 130, No. 9. For the site, cf. *Bull. d. Comm. Arch. Com.*, 1884, p. 188.

The two inscribed heads which appear to be members of this group, though neither is free from uncertainty, are (1) a terminal bust in the Vatican Garden (Bernoulli, *op. cit.*, pl. 13, p. 133; *Jahrbuch des Arch. Inst.*, 1896, p. 174); (2) a medallion, once in the collection of Fulvio Orsini (Gallæus and Faber, *Illustrium Imagines*, 1606, No. 136; Bernoulli, *op. cit.*, p. 124).

1832. (Plate XII.) So-called Sophocles. Bust of a bearded man of middle age, with a drapery thrown over the left shoulder. The head is slightly turned to the right; the face is broad and placid. The hair and beard are simply treated in a hard, wiry fashion, as if copied from bronze.

This head is one of a class which many critics have identified as Sophocles, but on insufficient grounds.—*Towneley Coll.*

Greek marble. Height, 1 foot 7 $\frac{3}{8}$ inches. Restored: tip of nose. Discovered about 1775, near Genzano. *Mus. Marbles*, II., pl. 26; Ellis, *Town. Gall.*, II., p. 1 (= Vaux, *Handbook*, p. 200, T. 90); *Græco-Roman Guide*, I., No. 66; Wolters, No. 1308; *Beschreibung der Antiken Skulpturen zu Berlin*, No. 296; Winter, *Jahrbuch des Arch. Inst.*, V., p. 160; Bernoulli, *Griech. Ikonographie*, I., pp. 142, 143, figs. 28, 29, and text, *ibid.*, where the various examples of the type are enumerated.

1833. (Plate XI.) Euripides(?). Bearded head, with loose curling locks. The broad and massive brow, the treatment of the hair, and the profile of the head and

skull suggest the attribution, but the lower part of the face differs materially from the bust in the Museum at Naples, which is identified by an ancient inscription.

Parian marble. Height, 1 foot 2 inches. The head is untouched and in fine condition. Bought of Castellani, 1879. *Arch. Zeit.*, 1880, p. 103; 1881, pl. 1, p. 5 (Krueger); Bernoulli, *Griech. Ikonographie*, I., p. 157 (where the nose is erroneously said to be restored). For the head at Naples, see Brunn-Arndt, *Griech. und Römische Porträts*, Nos. 121, 122.

- 1834.** (Plate XI.) Euripides (?). Bearded head, having some resemblance to the foregoing, and therefore in some measure suggesting Euripides, but materially different from the head at Naples.

Pentelic (?) marble. Height, 1 foot 5 inches. Restored: nose and terminal bust. The surface is in bad condition. *Græco-Roman Guide*, I., No. 54; Mansell, No. 1203.

- 1835.** (Plate XI.) So-called Euripides. Terminal bearded head. The beard and hair are short and curling. The head has been called Carneades (see the modern inscription on the base), and more recently Euripides. It has, however, no resemblance to the accepted type for that poet (cf. No. 1833).

Greek marble. Height, 1 foot 7½ inches. Restored: nose, left side of head, right ear, bust and drapery. *Græco-Roman Guide*, I., No. 51; Mansell, No. 1187; Bernoulli, *Griech. Ikonographie*, I., p. 157; II., p. 184.

- 1836.** (Plate XII.) Bust, known as "Hippocrates." The bust is a portrait of an elderly man, nearly bald, with short curling beard, with heavy brows and wrinkled forehead. A (modern) piece of drapery passes over the shoulders.

The portrait is one of which several replicas exist. The type has been called Hippocrates since the middle of the eighteenth century. It has a certain resemblance

to the head of Hippocrates on coins of Cos, but it obtained its name because it happens to have a decided resemblance (*e.g.*, in the wrinkles on the forehead) to a free rendering of the coin in the *Imagines* of Gallaeus and Faber. It is also worthy of notice that in the life of Hippocrates attributed to Soranus, it is said that his portraits usually have the head covered. This, however, does not hold good of the coin, but the realistic character of the bust proves that it is not a 5th-4th century type (So Bernoulli).

Recently the head has been identified (by Gercke) with a portrait (often called Aratus) on the coins of Soli, but the resemblance is less marked than that mentioned above.—*Towneley Coll.*

Parian marble. Height, 1 foot 6 $\frac{1}{2}$ inches. Restored: nose, upper part of left ear, neck, and bust with drapery. This bust was found with No. 1831 on the supposed site of the villa of Terentius Varro Murena. *Mus. Marbles*, II., pl. 20; Ellis, *Town. Gall.*, II., p. 6 (=Vaux, *Handbook*, p. 200); *Græco-Roman Guide*, I., No. 68; Mansell, No. 1192; Wolters, No. 1626; Gercke, *Arch. Anzeiger*, 1890, p. 56; Bernoulli, *Griech. Ikonographie*, I., p. 168, No. 6. For the coins of Cos, see *Cat. of Greek Coins in Brit. Mus., Caria, etc.*, pl. 33, No. 7; Bernoulli, *op. cit.*, *Münztaf.* 2, figs. 7, 8; Gallaeus and Faber, *Illustrum Imagines* . . . *apud Fulvium Ursinum* (1606), No. 71. For the coin of Soli, see No. 1846. For other examples of the bust cf. Gercke, *l. c.*, and Bernoulli, *l. c.*

1837. Socrates(?). Grotesque Silenus-like head, with curling moustache and beard, and parted lips. The nose is lost.

Pentelic(?) marble. Height, 1 foot $\frac{3}{4}$ inch.

1838. (Plate XI.) Antisthenes. Portrait head, with long pointed beard, strongly arched eyebrows, and matted locks of hair, which rise up over the forehead and fall on each side of the face. The identification of this type as that of Antisthenes, the founder of the Cynic school of philosophy

is obtained from an inscribed term, found at Tivoli, and now in the Vatican.—*From the Appian Way, Rome.*

Marble. Height, 1 foot $3\frac{1}{2}$ inches. Restored: terminal bust. The neck was anciently fitted into a socket. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 61; Bernoulli, *Griech. Ikonographie*, II., p. 5, No. 7. For the examples of this type, see Bernoulli, *l. c.* For the Vatican term, see Bernoulli, II., pl. 2; Arndt-Bruckmann, *Griech. Porträts*, Nos. 441, 442.

1839. Aeschines. Terminal bust of a man of middle age, with curling hair, sparse over the temples, and a trim curling beard. Inscribed ΑΙΣΧΙΝΗΣ Αἰσχίνης. Inscribed on its right side K (compare No. 1825). Another inscribed term, found at Tivoli, is now in the Vatican. The treatment of the hair and beard is very similar, but the mouth is wider and straighter.—*From Bitolia, in Macedonia. Presented by Col. W. M. Leake, R.A., 1839.*

Pentelic marble. Height, 2 feet $2\frac{1}{2}$ inches high. Unrestored, but much worked over with a modern tool. Millingen, *Anc. Unedited Monuments*, II., pls. 9, 10; *Mus. Marbles*, XI., pl. 18; Mansell, No. 1291; Wolters, No. 1317; Bernoulli, *Griech. Ikonographie*, II., p. 61 (where the other copies are enumerated). For the Vatican term, see *ibid.*, pl. 9. For the inscription, see *C.I.G.*, 2000; *Greek Inscriptions in Brit. Mus.*, No. CLXXIII.

1840. (Plate XI.) Demosthenes. Terminal head, with rather scanty curling hair and short beard. The brows are contracted and the lips compressed, with the lower lip slightly drawn in.

Marble. Height, 1 foot $5\frac{1}{2}$ inches. Restored: nose, right side of head with edge of ear, part of left cheek and left ear, neck and bust. *Græco-Roman Guide*, I., No. 55; Michaelis, in A. Schaefer, *Demosthenes und seine Zeit* (2nd ed.), III., p. 406, j; Bernoulli, *Griech. Ikonographie*, II., p. 71, No. 21. For an enumeration of examples, see Michaelis and Bernoulli, *l. cc.*

1841. (Plate XI.) Demosthenes (?). Portrait bust, with curling hair, short curling beard, and contracted brows.

The eyebrows are indicated. The lips are drawn back, so as to show an open mouth. The expression of the lips has been thought to indicate the infirmity of stammering, to which Demosthenes was originally subject. The portrait, however, is doubtful, and in those examples which are most characteristic and certain (as in 1840), the lips are tightly compressed.—*Rome*.

Parian marble. Height, 1 foot $8\frac{1}{2}$ inches. Restored: nose and part of the moustache. Bought from J. Millingen, 1818. *Mus. Marbles*, XI., pl. 20; Ellis, *Town. Gall.*, II., p. 12 (= Vaux, *Handbook*, p. 202); *Græco-Roman Guide*, I., No. 56; Mansell, Nos. 1053, 1189; Wolters, No. 1314; Michaelis, in A. Schaefer, *Demosthenes und seine Zeit* (2nd ed.), III., p. 406, *h'*; Bernoulli, *Griech. Ikonographie*, II., p. 73, No. 35; p. 78.

- 1842.** Theophrastus (?). Small terminal portrait head, of a man of middle age, with slightly aquiline nose, sparse curly hair and beard, and moustaches. Inscribed Θεόφραστος in characters copied from those on the term with the name of Theophrastus in the Villa Albani.

The inscription is certainly modern, and so perhaps is the head.—*Temple Bequest*.

Marble. Height, 4 inches. For the term in the Villa Albani, cf. Bernoulli, *Griech. Ikonographie*, I., p. 99, pl. 13. For other examples, see *ibid*.

- 1843.** (Plate XI.) Epicurus. Bearded head, with long-drawn face and heavy brow, with locks of hair. The neck has been anciently fitted into a socket.

The type of features of Epicurus is well ascertained. It is established by an inscribed bronze bust, found in a villa at Herculaneum, and by an inscribed double term (of Epicurus and Metrodorus) in the Capitoline Museum.

Having regard to the fact mentioned both by Cicero (*de Fin.*, v., 1) and by Pliny (*H.N.*, xxxv., 5), that the sect of Epicurus placed everywhere the portrait of their

founder, the extant examples are rather few in number.—
Rome.

Marble. Height, 1 foot 7 inches. Unrestored, except for the modern terminal bust, and in excellent condition. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 58; Bernoulli, *Griech. Ikonographie*, II., p. 125, No. 12. For the busts quoted above, and for other examples of the subject, see Bernoulli, *ibid.*, II., p. 123, pls. 19 and 16, 17. Compare also No. 1844.

1844. (Plate XI.) Terminal bust of Epicurus. Bearded head, slightly turned to its left. It has a long face, prominent frowning brows, short wavy hair. A piece of drapery passes behind the neck and over the left shoulder.

For the type of Epicurus, compare No. 1843.—*Towneley Coll.*

Parian marble. Height, 1 foot 6½ inches. Restored: nose, part of left ear, part of bust and drapery. Enough remains to show that the terminal form of the bust is correct. The head was found in the Villa Casali, near the church of Sta. Maria Maggiore, in Rome, in 1775. *Mus. Marbles*, II., pl. 34; Ellis, *Town. Gall.*, II., p. 13 (=Vaux, *Handbook*, p. 200); *Græco-Roman Guide*, I., No. 57; Wolters, No. 1624; Mansell, No. 1190; Bernoulli, *Griech. Ikonographie*, II., p. 125, No. 11.

1845. (Plate XI.) Metrodorus. The face is long and rather narrow, with sunken eyes. The hair, beard, and moustache are curling, and the lips are slightly parted. The nose was a separate piece. The head, now restored as a term, was worked to fit into a socket. The type is that of Metrodorus, as shown on the inscribed double term, referred to above, No. 1843.—*From the Appian Way, Rome.*

Greek marble. Height, 1 foot 2¾ inches. Bought from Castellani, 1873. *Græco-Roman Guide*, I., No. 60; Bernoulli, *Griech. Ikonographie*, II., p. 132. For other examples of the type, see Bernoulli, *l. c.*

1846. (Plate XII.) Bust of Aratus(?). This bust represents an old man nearly bald; the head bent forward and sunk

between the shoulders, so as to appear almost deformed. The head is slightly turned to its right, and the look is directed upwards; the shoulders are draped. This head has been called Diogenes, on account of a supposed similarity of the pose to that of a statuette in the Villa Albani, conjecturally thus named. There is, however, no resemblance in the features. On the same ground of a supposed resemblance in the pose, it has been compared with a bust, formerly in the Farnese Collection, inscribed with the name of Carneades. It has, however, a more convincing likeness to a bust on the coins of Soli. This is called alternatively Aratus or Chrysippus, but preferably Aratus, the poet of Astronomy.—*Payne Knight Bequest*, 1824.

Marble. Height, 1 foot $5\frac{1}{2}$ inches. Restored: nose, upper lip, and chin. *Mus. Marbles*, XI., pl. 19; Ellis, *Town. Gall.*, II., p. 11 (= Vaux, *Handbook*, p. 202); Mansell, No. 1191; *Græco-Roman Guide*, I., No. 65; Christ, *Griech. Litteratur* (in I. v. Müller's *Handbuch*, VII.), fig. 25 (Chrysippus); Bernoulli, *Griech. Ikonographie*, II., p. 150.

For the coin of Soli, see Imhoof-Blumer, *Journ. of Hellenic Studies* XVIII., pl. 12, No. 17; *Cat. of Greek Coins in B.M., Cilicia*, pl. 27, No. 4; Bernoulli, *op. cit.*, *Münztaf.* 2, No. 11.

Gercke, *Arch. Anzeiger*, 1890, p. 56, classes this head with the Hippocrates(?), No. 1836, and calls it Chrysippus. It was also thus classed by Payne Knight, who called it Hippocrates (Ellis, *Town. Gall.*, II., p. 11), and it is therefore the head cited by Bernoulli, *op. cit.*, I., p. 169.

1847. (Plate XII.) Bust, formerly called Aratus. This bust represents an elderly man, the head slightly turned to his left, the lips parted. The hair is short over the forehead and set back over the temples. The beard is thick and curling. This bust has been attributed to Aratus, but on no sufficient grounds.—*Towneley Coll.*

Italian marble. Height, 1 foot $9\frac{1}{4}$ inches. Restored: bust. *Mus. Marbles*, XI., pl. 21; Ellis, *Town. Gall.*, II., p. 16 (= Vaux, *Handbook*, p. 202); *Græco-Roman Guide*, I., No. 67; Bernoulli, *Griech.*

Ikonographie, II., p. 154. Incorrectly stated (in *Mus. Marbles* and elsewhere) to have been found near Albano, being confused with No. 1836, which Mr. Townley called Aratus. The place of origin is unknown.

- 1848.** (Plate XI.) Terminal bearded head (unknown), with square forehead, and short curling beard. The head has been called Metrodorus (*Græco-Roman Guide*, I., No. 59), but it has no resemblance to the established type for that philosopher.

Marble. Height, 1 foot 5 inches. Restored: bust, part of under lip and tip of nose. The whole of the nose and upper lip has been broken off and rejoined. *Græco-Roman Guide*, I., No. 59; Mansell, No. 1265.

- 1849.** (Plate XII.) Unknown bearded head, which has been fitted to a statue at the base of the neck. It represents a man in middle life.—*Temple Bequest*.

Marble. Height, 1 foot 2½ inches. Unrestored, but partly worked over. *Græco-Roman Guide*, I., No. 62; Mansell, No. 1319.

- 1850.** (Plate XII.) Head of a Philosopher(?). Unknown male bearded head. The beard is long and divided in the centre; the hair is rough, and rises to a sort of crest above the middle of the forehead; the pupils of the eyes are deeply sunk; the tip of the nose and back of the head wanting.—*Pozzuoli*. *Temple Bequest*.

Greek marble. Height, 1 foot 4 inches. *Græco-Roman Guide*, I., No. 93A.

- 1851.** Terminal head of an unknown Philosopher, or, perhaps, rather of a Poet. The head has contracted and swollen brows, short curling beard and moustache, and scanty hair, confined by a narrow fillet.

This head has been called Homer (Leake), or Bias of Priènè (*Mus. Marbles*), but neither attribution is satis-

factory.—*Bitolia, in Macedonia. Presented by Col. W. M. Leake, R.A., 1839.*

Pentelic marble. Height, 2 feet 1 inch. Restored: greater part of the bust. *Mus. Marbles*, XI., pl. 17; Mansell, No. 1292.

- 1852.** (Plate XII.) Head of a Poet (?). Portrait head, half-idealised, of a beardless man, with loosely flowing locks, and wearing a wreath of ivy leaves and berries. He has heavily projecting brows, and is slightly turned to his left. The head is broken from a statue, and a part of the right shoulder remains. The surface, which is in parts considerably corroded, is quite untouched.

This head appears to be a work of about 300 B.C. Compare the half-ideal portraits of Alexander.—*Rome.*

Greek marble. Height of head, 11 inches. Bought, 1897. Arndt, *Einzelverkauf*, No. 1194; *Arch. Anzeiger*, 1898, p. 237; Mansell, No. 1487.

- 1853.** (Plate XIX.) Unknown bearded head. The hair is in rough masses, only partly worked out. The brow is frowning; the eyebrows and pupils of the eyes are marked.—*Temple Bequest.*

Italian marble. Height, 1 foot. Restored: nose. *Græco-Roman Guide*, II., No. 179.

- 1854.** (Plate XIX.) Unknown head. The tip of the nose and both ears are injured; the hair and beard are short and curling. The neck has been anciently fitted into a socket.—*From the Appian Way, Rome.*

Greek marble. Height, 1 foot 3 inches. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 53.

- 1855.** Unknown bearded head, encircled with a large band and therefore, perhaps, representing a poet. A Greek portrait head of a somewhat conventional type.

Greek marble. Height, 1 foot $\frac{3}{4}$ inch. Restored: nose, bust, small piece of fillet. *Græco-Roman Guide*, I., No. 108. Bought of Castellani, 1873.

- 1856.** Head of the type called "Seneca." Head of an old man, partly turned to the right, and thrust forward. He has loose locks of hair falling on the forehead, and a curly beard. The folds of skin under the neck are strongly marked. The nose and face are mutilated. Late work.

This type, traditionally known as Seneca, is widely spread. One example, in the *Thermae Museum* at Rome, has an ivy wreath, and the original of the portrait was therefore probably a Greek poet, not yet identified with any certainty. It has been suggested (Furtwaengler) that the type is an attempt by a Hellenistic sculptor to represent the traditional ugliness of Hipponax.

Greek marble. Height, 1 foot 6 inches. For the type, cf. Bernoulli, *Griech. Ikonographie*, II., p. 160. Furtwaengler, *Somzée Cat.*, No. 49.

- 1857.** (Plate X., fig. 2, and Plate XII.) Head of Alexander. Male head, worked at the bottom of the neck to fit into a torso, and cut away at the back, side, and top, as if intended to fit into a recess or niche. The hair, which is largely worked, rises over the middle of the forehead, and falls on each side in matted locks, covering the ears. The brows are prominent, with exaggerated swellings above the outer angles of the eyes; the lips are slightly parted; the eyes are turned upwards. The neck is set a little crooked.

This head is commonly accepted as a portrait of Alexander, although it is probable that it has been modified and idealised. It has several of the characteristic features of Alexander, such as the lion-like mane rising up from the middle of the forehead, the upward glance, the melting look in the eyes (*ὕγροτης*) and the bent neck; it also has a

considerable resemblance with the inscribed term in the Louvre (Koepp, pl. 1).

Opinion has been divided as to whether the original of the type was due to Lysippos, the favourite sculptor of Alexander, and the style of the portraiture of Lysippos is still too little known to admit of any certainty in the matter. The treatment of the eyes is an exaggeration of the manner of Scopas.—*Alexandria*.

Parian marble. Height, 1 foot $2\frac{1}{2}$ inches. Purchased, 1872. Mansell, No. 1217. Murray, *Encyc. Brit.*, 9th ed., s. v. Archaeology; *Greek Sculpture*, 2nd ed., II., pl. 32, p. 345; Stark, *Zwei Alexanderkoepfe*, pl. 3, p. 16; Puchstein, *Athenische Mittheilungen*, VII., p. 17; Schreiber, *ibid.*, X., p. 398 and *Strena Helbig*, p. 280; Mitchell, *Hist. of Sculpture*, p. 515, fig. 218; Wolters, No. 1602; Baumeister, *Denkmaeler*, p. 40, fig. 44; Koepp, *Ueber das Bildnis Alexanders des Grossen*, p. 19; Gardner, *Handbook*, p. 436; Wulff, *Alexander mit der Lanze*, p. 58; De Ujfalvy, *Type physique d'Alexandre le Grand*, pl. 14, p. 101; *Gaz. d. Beaux-Arts*, 1890, I., p. 84; Mansell, Nos. 1135, 1217. The Lysippian origin of the bust is supported by Murray, Stark, and Mrs. Mitchell. Puchstein suggests Pergamene influence; Koepp considers the type non-Lysippian, and perhaps inclining to the school of Scopas; Wolters denies that the head is a portrait of Alexander, and dates it about 200 B.C.; Wulff suggests an Athenian idealisation of Alexander as Dionysos, in the school of Scopas.

1858. (Plate XII.) Head of Alexander (?). Youthful male head broken off at the neck, as if derived from a statue. The hair is in loose locks, which rise at the front, and fall down the neck, and are confined by a narrow diadem. The lips are slightly parted, the brows are prominent, and the look is turned upwards. The head is set at an angle to the neck. The nose is missing.

This head has been called Alexander without qualification (Newton), but the attribution is very doubtful. Certain details are appropriate, such as the diadem, the upturned glance, and the crooked neck. But the upward glance is common after the fourth century, being com-

monly associated with the school of Scopas, and the twist in the neck may be due to the original pose of the statue. On the other hand, the features do not agree well with the portrait as we know it from the inscribed term in the Louvre (Koepp, pl. 1), the Pompeian mosaic (Koepp, p. 14), or the bust No. 1857. It is therefore probable that we have here an ideal head (according to Koepp, a head of Apollo), the sculptor of which may have been somewhat influenced by the Alexander tradition.

Parian marble. Height, $12\frac{1}{2}$ inches. Unrestored. Newton, *Arch. Zeit.*, 1880, p. 103; Mansell, No. 1468; Koepp, *Ueber das Bildnis Alexanders des Grossen*, pp. 23, 24; Furtwaengler, *Meisterwerke*, pp. 668, 669.

1859. (Plate XII.) Hellenistic portrait (?). Beardless male bust, with long hair, which rises up straight in the middle of the forehead, and falls down to each side, and is gathered in a mass at the back of the head. The arrangement of the hair over the forehead is suggestive of Alexander the Great, but the face has no characteristic features. It is possible that the head is that of some later prince assimilated to the Alexander type. Compare the head in the Capitoline Museum, lately attributed to Mithradates Eupator of Pontus.

Parian marble, considerably corroded. Height, 1 foot $4\frac{1}{4}$ inches. No restorations. Bought of Castellani, 1873. *Græco-Roman Guide*, II., No. 154. For the head in the Capitoline Museum, cf. Six, *Roemische Mittheilungen*, X., p. 179.

1860. A bearded male head, inclined to its right, and looking up with an expression of anguish. The hair is disposed in bold, rough masses, the beard very short and close. From the character and expression of this head, it was thought by the older interpreters to have belonged to an heroic figure which could hardly have been an isolated statue. Hence it has been suggested that it may have been a fragment of a group of Menelaus supporting the

dead body of Patroclus; but in the extant examples of that group, the head of the Menelaus is helmeted, and the beard is more ample. Moreover, the expression does not seem suitable to such a subject.

The subject has also been interpreted as part of a pathetic group from the battle-scenes of Attalos I. of Pergamon (Furtwaengler).

On the other hand, it was pointed out by Sir C. Newton that the features present a striking likeness to a head on the silver tetradrachms of Philip V. of Macedon, which appears to represent some member of the kingly family in the character of the hero Perseus. This can hardly be other than the king's eldest son, Perseus, there represented with the attributes of his eponymous hero, since it is evident that it is not the head of Philip himself. Graeco-Roman copy (of the 2nd cent. A.D.), from a Pergamene original.—*Towneley Coll.*

Parian marble. Height, 1 foot 9½ inches. Restored: nose, small portion of each lip, right eyebrow, part of lobe of left ear, tuft of hair on top of head, and the bust. Found by Gavin Hamilton, in 1771, in the part of Hadrian's Villa called the Pantanello. *Mus. Marbles*, II., pl. 23; Ellis, *Town. Gallery*, II., p. 17 (= Vaux, *Handbook*, p. 194); Mansell, No. 828; *Graeco-Roman Guide*, I., No. 139; Brunn, *Denkmaeler*, No. 80; Murray, *Handbook of Greek Archaeology*, p. 299; Petersen, *Roemische Mittheilungen*, X., p. 135; Hill, *Num. Chron.*, 3rd ser., XVI., pl. 4, p. 34; Six, *Roemische Mittheilungen*, XIII., p. 76; Furtwaengler, *Arch. Anzeiger*, 1891, p. 141.

A similar head, formerly thought to have been found at the same time and place, is in the Vatican (Petersen, *Roemische Mittheilungen*, X., p. 134; but see *Journ. of Hellen. Studies*, XXI., p. 311).

1861. Portrait bust. Male head, slightly turned to its left, with prominent forehead, lips slightly parted, thick short locks of hair, and a small beard under the chin. This bust was called Achilles by its possessor, Mr. Payne Knight, an attribution for which there are no grounds

whatever. It seems to be a portrait, and the style of sculpture and cast of features make it probable that it represents some person of the Hellenistic period. The general type and treatment of the hair, rising in shaggy masses, may be compared with that of the heads of the so-called Gladiator and other Gaulish figures of the school of Pergamon (see Hübner, *Arch. Zeit.*, 1866, p. 300*). The head, however, cannot be that of a Gaul, as the upper lip is shaved, and the other characteristics of a Gaulish head are wanting.—*Payne Knight Bequest.*

Marble. Height (of ancient portion), $12\frac{1}{4}$ inches. Restored: nose and bust, small parts of face and hair. *Mus. Marbles*, XI., pl. 14; *Græco-Roman Guide*, I., No. 161; Mansell, No. 1197; Helbig, *Bull. dell' Inst.*, 1872, p. 71.

ROMAN HISTORICAL PORTRAITS.

- 1870.** (Plate XIII.) Head of Julius Caesar (100–44 B.C.). The head is thrust slightly forward and to its left, with a keen expression. The hair is combed to the front, a device which, we learn from Suetonius, was adopted by Caesar when his baldness became an object of ridicule. The marble appears to have suffered from a drastic cleaning with acid, but portions at the back show the original surface. The pupils of the eyes are strongly marked.

Italian marble. Height, 1 foot 2 inches. Purchased in 1818 from J. Millingen, who had recently brought it from Rome. *Mus. Marbles*, XI., pl. 22; Mansell, Nos. 842, 1167; *Græco-Roman Guide*, I., No. 2; Bernoulli, *Roem. Ikonographie*, I., p. 162, pl. 15; II., pref., p. vi.; Wolters, No. 1639; Furtwaengler, *Neuere Fälschungen von Antiken*, p. 14; *Guide to Department of Greek and Roman Antiqs.*, pl. 16, fig. 1; S. Baring Gould, *Tragedy of the Caesars*, I., pp. 84, 98, 114; *Classical Review*, VII., p. 55; Gardner, *Handbook*, p. 514.

1871. Head of Julius Caesar (?). Small head of an aged man with aquiline nose, spare features, and compressed lips. The head is attached at the back to a square shaft.—*Egypt*.

Black basalt. Height, 6 inches. Bought, 1897.

1872. (Plate XV.) Bust of Marcus Junius Brutus (?) (85–42 B.C.). The head is turned sharply to its right and upwards. The small moulded pedestal is antique.

The portrait can only be named with hesitation as Brutus. It has, however, the projecting mouth and the peculiar facial angle of the coins.—*Rome*.

Parian marble, highly polished. Height, 1 foot 10 inches. Purchased, 1886. Mansell, No. 1152.

1873. (Plate XXI.) Cleopatra (?) (69–30 B.C.). Portrait head, with a strongly aquiline nose. The hair is brought in waves to each side, and ends in a long plait, which is coiled at the back of the head. Two small ringlets fall in front of each ear. The lobes of the ears are pierced for earrings.

There is a considerable resemblance between this head and that on the coins of Cleopatra, especially in the form of the nose. On the other hand, the royal diadem is wanting, and the head-dress is unlike that on the coins.

Fine limestone. Height, $10\frac{3}{4}$ inches. Bought of Castellani, 1879.
For the coins, compare Bernoulli, *Roem. Ikonographie*, I., *Münztaf.* 4, 93–96.

1874. (Plate XIV.) Bust of Antonia (?). [*“Clytiè.”*] Portrait bust of a woman of great beauty, with a slightly aquiline nose. The hair, which comes very low on the forehead, is brought over the ears, plaited, and confined in a knot at the back of the head. Some ringlets fall down

the neck, and a few small curls fall in front of the left ear. The head looks downwards, and somewhat to its right.

The figure wears a thin chiton with studded sleeves, which has slipped down so as to bare the left shoulder and left breast. The curve of the spine and pose of the head suggest that the complete figure would have been seated, with the hands in her lap (compare the figure of Agrippina at Naples, *Mus. Borb.*, iii., pl. 22). The bust issues from the centre of the petals of a flower, which gave rise to the old name of Clytiè, applied to the figure by Mr. Townley, who also called it "Isis." Clytiè was a deserted love of the sun-god Helios, and was changed into a flower said to resemble a violet (Ovid, *Met.*, iv., 268). [The sunflower, which has been thought to be represented in this sculpture, is stated to be a native of America.]

It is evident, however, that the head is a portrait, and the manner of dressing the hair shows that it belongs to the Augustan age. If it represents a known person of that period, it is identified, with most probability, with Antonia, daughter of Mark Antony, and mother of Germanicus (36 B.C.—*circ.* 38 A.D.).

The combination of a bust with a flower is not uncommon in later Greek art, and probably has no special significance.—*Towneley Coll.*

Parian marble. Height, 1 foot 10½ inches. Restored: part of the left ear, and two leaves of the flower. A part of the hair at the back of the head was separately attached and is now wanting.

The bust was purchased in 1772 from Prince Laurenzano at Naples. It had been many years in the Laurenzano family, and was said to have been found near Naples (Towneley MS.).

Mansell, Nos. 843, 1202; Dallaway, p. 322; Ellis, *Town. Gallery*, II., p. 20 (= Vaux, *Handbook*, p. 193); *Græco-Roman Guide*, I., No. 149; Hübner, *Arch. Zeit.*, 1867, pp. 55*, 57*; 1873, p. 137; 1877, p. 14; Fraenkel, *ib.*, 1883, p. 177; Hübner, *Bildniss einer Römerin (die sog. Clytia)*, 32nd *Winckelmannsprogramm*. (Berlin),

pls. 1, 2; Wolters, No. 1648; Bernoulli, *Roem. Ikonogr.*, II., 1, pp. 222-3, 227; Hoffmann, *Jahr-Buch d. Gesellsch. für Lothringische Gesch.*, II. (1890), p. 322, pl. 2; Furtwaengler, *Meisterwerke*, p. 7. Engraved by C. Knight, 1804.

The combination of bust and flower occurs on Greek vases (e.g., No. F 332, *Cat. of Vases in Brit. Mus.*, IV., pl. 10) and terracottas (cf. a terracotta from Canosa in the Terracotta Room, figured Hübner, *Bildniss*, etc., pl. 3, fig. 6). It is also found on sepulchral reliefs (e.g., Stackelberg, *Gräber der Hellenen*, I., p. 44), and on busts, e.g., on the bust of Marcus Aurelius from Cyrene (No. 1464; cf. Michaelis, *Anc. Marbles in Great Britain*, p. 520, No. 10). Cf. also the silver-plated phaleræ from Xanten (Brit. Mus.).

1875. (Plate VI.) Small bust of Antonia. The hair is waved from the middle of the forehead, and falls over the nape of the neck. There are small ringlets on the forehead, and in front of the ears.

Greek marble. Height, $7\frac{3}{4}$ inches. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 73. Mansell, No. 1323.

1876. (Plate XIII., fig. 2.) Head of young Augustus (63 B.C.—14 A.D.). The head is that of a boy of fourteen, with loose locks of hair on the forehead. The head is worked to fit a bust or statue. It is in very fine condition, with intact surface, and is very similar in character to the celebrated young Augustus of the Vatican (Bernoulli, *Roem. Ikonogr.*, ii., 1, pl. 2). The present head is somewhat more raised, and "has a more decided Augustus character" (Bernoulli).

Marble. Height, $12\frac{1}{4}$ inches. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 3; Mansell, No. 1150; *Guide to Dept. of Greek and Roman Antiqs.*, pl. 16, fig. 2; Bernoulli, *Roem. Ikonographie*, II., 1, p. 40, No. 73; S. Baring Gould, *Tragedy of the Caesars*, I., pp. 148, 152, 223.

1877. (Plate XV.) Head of Augustus. The head is that of a man in the prime of life. It is turned slightly to its right. The brows are contracted. The treatment of the hair is exactly like that of the celebrated Augustus from

Prima Porta, in the Vatican. This fine bust was once in the collection of Edmund Burke.

Fine Greek marble. Height, 1 foot 9 inches. Restored: nose, left ear, margin of bust. Purchased, 1812. Ellis, *Town. Gall.*, II., p. 22; *Græco-Roman Guide*, I., No. 4; Mansell, No. 1149; Wolters, No. 1641; Bernoulli, *Roem. Ikonographie*, II., 1, p. 40, No. 74; S. Baring Gould, *Tragedy of the Caesars*, I., pp. 191, 223.

1878. (Plate XV.) Head of Augustus (?). The head is turned slightly to its right. The cheeks are rather spare, and the lips compressed.—*Rome*.

Marble. Height, 1 foot 5 inches. The head is set in a modern terminal bust, but is quite intact. Purchased, 1888. Mansell, No. 1306.

1879. (Plate XV.) Head of Augustus, in middle age. The head is slightly inclined to its right. The end of the nose is broken off. The head is broken from a statue.

Parian marble. Height, 1 foot 3½ inches. *Arch. Zeit.*, 1880, p. 103; Bernoulli, *Roem. Ikonographie*, II., 1, p. 41, No. 76.

- 1879*. Head of Augustus (?). Beardless head with spare and keen features, and an aquiline nose. The hair is slightly indicated by incisions. The back of the head is broken away. (*See note*).—*Cyprus*.

Parian marble. Height, 12¼ inches. Restored: end of nose. Bought, 1902; Mansell, No. 1369.

Note to 1879.*—The usual portraits of Augustus differ in one remarkable feature from the description of his personal appearance given by Suetonius in his "Life," 79. We there read: *nasum et a summo eminentiorem et ab imo deductiorem*, i.e., the bridge of the nose was higher up than in general among men. Apparently it had been the custom of artists to tone down this characteristic feature. But assuming, on other grounds, that this head represents Augustus, more advanced in life than in his usual portraits, we recognise in it exactly the shape of nose described by Suetonius. These other grounds are, the finely modelled cheeks, the compressed lips, as of one who had few teeth, and those bad (*dentes raros et exiguos et scabros*), the dimple of the chin, the penetrating glance, with eyebrows knit and overhanging the eyes (*acrius contuenti*), the serene expression (*vultu tranquillo serenoque*), and ears of moderate size (*mediocres*

1880. Bust of the young Tiberius (?) (42 B.C.—37 A.D.). The head is that of a young man of the Claudian family, with short curling hair falling over the forehead.

The head was formerly known as Tiberius. Sir C. Newton proposed the name of Drusus Junior, but probably the name of Tiberius must, after all, be preferred.—*From the Collection of Edmund Burke.*

Italian marble. Height, 1 foot 7 inches. Restored; tip of nose and lower part of bust. Purchased, 1812. *Mus. Marbles*, XI., pl. 23; Mansell, No. 845; *Græco-Roman Guide*, I., No. 7; Bernoulli, *Roem. Ikonographie*, II., 1, p. 153, No. 47; S. Baring Gould, *Tragedy of the Caesars*, I., pp. 235, 383.

1881. (Plate XV.) Head of Tiberius (?), veiled. The head is that of an old man, with strongly marked lines. The original expression has been considerably modified by the bulbous tip which has been restored on the nose, but when allowance is made for this, the resemblance to Tiberius is slight. The treatment of the hair, however, so far as it is visible, is that seen on portraits of the Claudian house.

The head is worked below to fit into a statue. The back of the head was never completed, being worked to receive the veil, which is a separate piece of marble (now in large part broken away). The veil on the head indicates that the figure was represented as Pontifex Maximus, or as engaged in sacrifice.—*Found in Capri.*

Parian marble. Height, 1 foot 6½ inches. Restored: nose (see above). Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 5; Mansell, No. 1670. Bernoulli (*Roem. Ikonographie*, II., 1, p. 153) denies the attribution, which is supported by Baring Gould (*Tragedy of the Caesars*, I., pp. 375, 383) and Tilley (*Class. Review*, VII., p. 56).

aures). The unfinished state of the hair deprives us of a means of comparison in this respect, but Augustus is known to have been negligent of his hair (*in capite comendo incuriosus*). Lastly, this head was found in Cyprus, where a Roman portrait of anyone less than an emperor would hardly be expected.—A. S. M.

- 1882.** (Plate XV.) Head of the younger Drusus, son of Tiberius (15 B.C.—23 A.D.).

The head is half turned towards the left shoulder, and looks slightly upward. The back of the head (which was never complete), is in part split away, and in part roughly hewn out. Below, the neck is worked to fit into a statue.

The portrait has the characteristics of Drusus as shown on his coins, namely, a slightly aquiline nose, arching eyebrows, drawn-in lips, and hair coming low on the forehead.—*Kyrenia (Cyprus)*.

Parian marble. Height, 1 foot $2\frac{1}{2}$ inches. Purchased, 1886. Mansell, No. 1302.

For the coins, cf. Bernoulli, *Roem. Ikonographie*, II., 1, pl. 33, figs. 2–4.

- 1883.** (Plate XV.) Bust of the younger Drusus, son of Tiberius. The nose is broken away, which makes the attribution somewhat uncertain, though the head is undoubtedly that of a young man of the Claudian house. The head is turned to its right. The shoulder-straps and upper edge of a cuirass are indicated. A Christian cross has been incised on the forehead.—*From Egypt. Presented by Rev. G. J. Chester*, 1872.

Green basalt. The hair is left rough, and the remainder is highly polished. Height, 1 foot $5\frac{3}{4}$ inches. *Græco-Roman Guide*, I., No. 6; Bernoulli (*Roem. Ikonographie*, II., 1, p. 174, No. 28) prefers to attribute the head to Germanicus.

- 1884.** (Plate XV.) Male portrait, bust; beardless. The bust is worked to fit a statue of a figure, somewhat drawing back, with head turned to his right. The character of the head and arrangement of the hair seem to show that the bust may represent one of the Drusi. The face is mutilated.—*Athens. Elgin Coll.*

Greek marble. Height, 1 foot 7 inches. *Synopsis*, 262 (100); *Græco-Roman Guide*, I., No. 72.

1885. (Plate XV.) Caligula (?) (12–41 A.D.). Head of a youth, somewhat of the type of the young Augustus. There is a special resemblance in the treatment of the hair. On the other hand, the eyes are more sunken, the brows are more contracted, and the expression is less serene. The neck, which is worked below to fit into a statue, is inclined towards the left shoulder. The nose is broken, and the left side is much worn.—*Presented by the Rev. G. J. Chester, 1870.*

Greek marble. Height, 1 foot 2 inches. *Græco-Roman Guide*, I., No. 8; Mansell, No. 1262; Bernoulli, *Röm. Ikonographie*, II., 1, p. 41, No. 75; p. 320.

1886. So-called Caligula. Figure on horseback draped in the military cloak, and restored as the Emperor Caligula. So far as can be judged, however, from the style of sculpture, this figure is not earlier than the time of the Antonines. It probably represents a youthful Emperor or Caesar, possibly Geta or Alexander Severus. The horse is treated in a conventional manner; the hind-quarters seem too small, and are feebly restored; the head, which has an exaggerated vivacity, may be compared with that of the horse of Marcus Aurelius on the Capitol. Equestrian figures, except on a small scale, are rare in ancient sculpture.—*Farnese Coll.*

Parian marble. Height, 6 feet $8\frac{1}{2}$ inches. Restored: of the rider, the head, arms with staff and reins, drapery over left arm, and right leg from above the knee (the left seems original); of the horse, the left fore and hind legs, the left ear and mouth and the tail. The right hind leg is also made up of fragments intermixed with restorations. The support and plinth are modern. Formerly in the Farnese Palace at Rome, and purchased from the ex-King of Naples in 1864.

Antiquarum Statuarum Urbis Romae Icones (Rome, 1621), No. 35; Maffei and De Rossi, *Raccolta* (Rome, 1704), pl. 52 ("Augustus"); *Mon. dell' Inst.*, V., pl. 5; Braun, *Annali*, 1849, p. 102; De Triqueti, *Fine Arts Quarterly*, III. (1865), p. 207; *Græco-Roman Guide*, I., No. 45.

[Claudius (10 B.C.—54 A.D.). For the head found in the temple of Athenè Polias, at Prienè, see above, No. 1155.]

1887. Nero (37–68 A.D.). This head is half turned to its left. It is worked below to fit into a socket, and is probably derived from a statue. The type is that which is seen on the coins of Nero's later period, with short hair brushed straight to the front, and terminating in short locks which stand up high all round the forehead, full lips, large cheeks and chin.—*Towneley Coll.*

Fine Greek marble. Height, 1 foot 5 inches. Restored: tip of nose. Brought from Athens in 1740 by Dr. Askew. *Mus. Marbles*, X., pl. 6; Ellis, *Town. Gall.*, II., p. 29; Mansell, No. 846; *Græco-Roman Guide*, I., No. 11; Wolters, No. 1650; Bernoulli, *Roem. Ikonographie*, II., 1, p. 398, No. 33; S. Baring Gould, *Tragedy of the Caesars*, II., pp. 246, 258.

1888. (Plate XV.) Head, identified as Otho (32–69 A.D.). The face is square and clean-shaven, with the corners of the mouth drawn back. The eyebrows are incised. The hair, which is only roughly blocked out, is in small curls, more or less arranged in parallel rows. Both ears are mutilated. The back of the head was a separate piece, now wanting.

Portraits of Otho are very rare, and the present head has little claim to the title. It is based on a supposed resemblance between the hair of the bust and the formal rows of curls shown on the coins, and accounted for by the fact that Otho wore a wig to conceal his baldness.—*Alexandria* (?).

Parian marble. Height, 1 foot $3\frac{1}{4}$ inches. Bought, 1872. Obtained from Alexandria, but of uncertain origin. *Græco-Roman Guide*, I., No. 12; Mansell, No. 1175; Bernoulli, *Roem. Ikonographie*, II., 2, p. 11; S. Baring Gould, *Tragedy of the Caesars*, II., p. 183; Tilley, *Class. Rev.*, VII., p. 57.

1889. (Plate XV.) Otho (?). Right half of a male head, with

short wavy hair, compressed lips, and small rounded chin. There is little ground for this attribution.

Marble. Height, $10\frac{1}{2}$ inches. Bought of Castellani, 1879. Mansell, No. 1316.

1890. (Plate XX.) Head of Vespasian (9–79 A.D.). The head, which is larger than life size, is very coarsely executed. The nose and right ear are broken away, and the surface is mutilated.—*Carthage*.

Fine-grained marble. Height, 1 foot 4 inches. Found in the excavations of Sir Thos. Reade, 1835–6. Bought, 1850. *Græco-Roman Guide*, II., No. 157; Bernoulli, *Roem. Ikonographie*, II., 2, p. 25, No. 30.

1891. (Plate XVII.) Titus (41–81 A.D.). Head turned slightly to its right with short curling hair, rounded forehead, and very projecting ears.—*Found at Porta Portesè, Rome. Presented by Lord Savile, G.C.B., 1892.*

Italian marble. Height, 1 foot $4\frac{1}{4}$ inches. Restored: terminal bust.

1892. (Plate XXII.) Bust of Domitia (?) (*circa* 56–136 A.D.). The hair is loosely massed round the face, and brought to the back in numerous plaits, where it is gathered in a kind of coil. On the coins of Domitia, the plaits fall in a club down the neck. The present headdress is substantially the same, except that the club is looped up at the back. The profile, however, has little resemblance.—*Pourtalès Coll., 1865.*

Parian marble. Height, 1 foot $4\frac{3}{4}$ inches. Restored: tip of nose. Otherwise in fine condition, the draped bust being original. *Cat. Pourtalès*, No. 127; *Græco-Roman Guide*, I., No. 14 Mansell, No. 1176; Bernoulli (*Roem. Ikonographie*, II., 2, p. 66) denies that this is either Domitia or Julia, daughter of Titus—an alternative suggestion of Sir C. T. Newton.

1893. Bust of Trajan (53–117 A.D.). The bust is nude, to below the breast, and is supported by an antique moulded

base and circular support. The head is turned to its right, and slightly drawn back. A characteristic bust, in fine condition.—*Found in the Roman Campagna, 1776. Towneley Coll.*

Parian marble. Height (with base), 2 feet $5\frac{1}{2}$ inches. Restored: tip of nose and upper part of left ear. *Mus. Marbles*, III., pl. 1; *Ellis, Town. Gall.*, II., p. 32; *Græco-Roman Guide*, I., No. 15; *Mansell*, No. 848; *Bernoulli, Roem. Ikonographie*, II., 2, p. 80, No. 49.

- 1893*.** Trajan (?). Male portrait head, beardless. The hair is slightly indicated in long straight locks over the head and down the neck. The nose, chin, and left ear are broken. The low forehead suggests Trajan, but the face is too much mutilated to be certainly identified.

Parian marble, much corroded. Height, $11\frac{3}{4}$ inches. Bought of Castellani, 1879. *Bernoulli, Roem. Ikonographie*, II., 2, p. 81, No. 50.

- 1894.** (Plate XXI.) Marciana (?) (48–115 A.D.). Female head, slightly inclined to the right. The hair is brought back in long plaits, which are twisted round the head, above the forehead. The tip of the nose is injured.

Marble. Height, 11 inches. Bought of Castellani, 1879.

- 1895.** Statue of Hadrian (76–138 A.D.) in military costume. The figure stands to the front, with the left leg drawn back. The (modern) right arm is extended to the right, and the (modern) left arm is wrapped round with drapery, and carries a sheathed sword. The head is slightly turned to its right. It is an undoubted portrait of Hadrian, with short hair and beard. The brows and pupils of the eyes are strongly marked. The neck, however, is new, and it is, therefore, doubtful whether the head belongs to the statue.

The figure wears a tunic, cuirass with hanging flaps,

a mantle over the left shoulder, and (modern) boots. The cuirass is richly decorated with reliefs; in the centre of the breast is a winged Gorgon's head with knotted snakes; below is a winged female figure, probably Victory, holding in her right hand a palm-branch, in her left a cornucopia. Below her is a reclining female figure, half draped; in her lap are fruits. This figure may represent Abundantia, or the Inhabited Earth. On the right and left of this central composition are two captives, each kneeling at the foot of a trophy; the one on the right wears a Phrygian cap; the trophy beside him is composed of a helmet, cuirass, oblong shield, and a round buckler; the figure on the left, who may represent a Dacian, has his hands tied behind his back; his beard is long; the trophy behind him is composed of a helmet, circular shield, and a tunic.

Marble. Height (without base), 6 feet 10 inches. Restored: right arm, left arm from middle of biceps, neck, nose, ears, legs from knees, small parts of drapery, stump and plinth. Bought of J. Millingen, 1821. *Mus. Marbles*, XI., pl. 45; Ellis, *Town. Gall.*, I., p. 256 (= Vaux, *Handbook*, p. 230); Clarac, V., pl. 944, No. 2420; Mansell, No. 850; *Græco-Roman Guide*, I., No. 19; Wrth, *Journ. of Hellen. Studies*, VII., p. 135; von Rohden, *Bonner Studien*, p. 12; Bernoulli, *Roem. Ikonographie*, II., 2, p. 109, No. 14.

[For the supposed statue of Hadrian, in civil costume, from Cyrenè, see above, No. 1381.]

1896. (Plate XVI., fig. 1.) Bust of Hadrian, clad in a cuirass, over which his military cloak is fastened by a circular brooch on the right shoulder. The head is half turned to its left.—*From the Villa of Hadrian. Towneley Coll.*

Greek marble, with surface corroded. Height, 2 feet 1 $\frac{3}{4}$ inches. Restored: nose, ears, some of the curls round forehead, and parts of drapery. Found, about 1720, in the part of Hadrian's Villa at Tivoli called the Pantanello (*Journ. of Hellen. Studies*,

XXI., p. 308). *Mus. Marbles*, X., pl. 8; Ellis, *Town. Gall.*, II., p. 38; Mansell, No. 849; *Græco-Roman Guide*, I., No. 17; Bernoulli, *Roem. Ikonographie*, II., 2, p. 115, No. 90.

- 1897.** Bust of Hadrian, nude, with the head half turned to his left shoulder. The lips are slightly parted. The pupils of the eyes and the eyebrows are indicated. The hair round the forehead is disposed in conventional curls. The bust is in very fine condition.—*Towneley Coll.*

Greek marble. Height, 2 feet. Restored: edge of right ear, and part of right breast. Formerly in the Villa Montalto. *Mus. Marbles*, III., pl. 15; Ellis, *Town. Gall.*, II., p. 37; Mansell, No. 853; *Græco-Roman Guide*, I., No. 18; Dallaway, p. 323; Visconti, *Mus. Pio-Clem.*, VI., p. 211; Wolters, No. 1654; Bernoulli, *Roem. Ikonographie*, II., 2, p. 115, No. 91.

- 1898.** Bust of Sabina, the wife of Hadrian, or of Matidia, the mother of Sabina. Head of a spare-featured elderly woman slightly turned to her left. She wears a singular headdress, the hair being plaited and built up in a triple structure over her forehead, and twisted in a large coil at the back of the head. Both the headdress and the profile are in close correspondence with those of Matidia on the coins.—*Towneley Coll.*

Marble. Height, 1 foot 10½ inches. Restored: nose, ears, parts of headdress, neck and bust. *Mus. Marbles*, X., pl. 9; Mansell, No. 1177; Ellis, *Town. Gall.*, II., p. 39; *Græco-Roman Guide*, I., No. 21; Wolters, No. 1657; Bernoulli, *Roem. Ikonographie*, II., 2, p. 102, No. 2. There is a replica in the Louvre, Bernoulli, *l. c.*, pl. 34. For the coins of Matidia, see Bernoulli, *l. c.*, Münztaf. 3, figs. 12–14.

- 1899.** Bust of Antinous (*circa* 110–130 A.D.). The head, which is probably from a statue of heroic size, has been set on a modern bust. Antinous is here represented with the ivy wreath of Bacchus, with whose attributes he is constantly invested in ancient art. The head is inclined to its left, and slightly downwards, while he

looks up from under his overhanging brows.—*Towneley Coll.*

Parian marble. Height, 1 foot $11\frac{1}{2}$ inches. Restored: tip of nose, part of chin, parts of hair and wreath, and bust. "Found in 1770, along with the remains of the statue to which it belonged, near the Pamphili Villa, on the Janicule Hill, in the Tenuta or farm called Della Tedesca. The whole figure was broke into small pieces and placed in a wall built in the barbarous ages by the Goths or the Christians. The head was amongst the foundation-stones."—*Town. MS.* Dallaway, p. 320; *Mus. Marbles*, XI., pl. 25; Ellis, *Town. Gall.*, II., p. 41; *Græco-Roman Guide*, I., No. 20; Wolters, No. 1662; Levezow, *Antinous*, pl. 9 (*sic*); Mansell, No. 1264; Dietrichson, *Antinoos*, p. 236; pl. 11, fig. 31.

1900. (Plate VI.) Head of Antinous(?). The hair falls low on the forehead, and conceals the ears. The eyebrows are incised, and the pupils indicated.—*Temple Bequest.*

Parian marble. Height, 8 inches. *Græco-Roman Guide*, I., No. 84; Mansell, No. 1268.

[For the head of Antinous, compare also Nos. 2654 and 2655 (modern).]

1901. (Plate XVIII.) Bust of Antoninus Pius (86–161 A.D.). The head, which is larger than life size, is turned slightly to its left. The bust, which is original, is draped with the military cloak, worn over the cuirass, and fastened with a brooch on the right shoulder. The pupils of the eyes are strongly marked. There are traces of dark colour on the hair.

Marble. Height, 2 feet 3 inches. Restored: nose, right eyebrow. Formerly in the Grimani Coll. at Venice. Purchased of R. C. Lucas, 1850. *Græco-Roman Guide*, II., No. 155; Bernoulli, *Roem. Ikonographie*, II., 2, p. 144, No. 56.

[For the bust of Antoninus Pius from Cyrenè, see above, No. 1463.]

1902. Bust of Antoninus Pius, wearing cuirass and cloak. The hair and beard are in very small curls.—*Towneley Coll.*

Italian marble. Height, 1 foot 1 inch. Restored: nose, left eyebrow with forehead, and bust. The authenticity of the whole is doubtful. *Mus. Marbles*, XI., pl. 26; Mansell, No. 1269; *Græco-Roman Guide*, I., No. 90; Ellis, *Town. Gall.*, II., p. 43.

1903. Bust (so-called) of Antoninus Pius. Bust of a bearded man of middle age, with curling hair and beard. The pupils of the eyes and eyebrows are strongly marked. The bust is nude, except for a cloak, with a cinquefoil brooch on the left shoulder. The circular moulded pedestal is inscribed *L(ucius) Aemilius Fortunatus amico optimo s(ua) p(ecunia) f(ecit)*.

The head is, no doubt, of the Antonine period, but it lacks the broad forehead and deepset eyes of Antoninus, and the nose is smaller. The name of Aelius Verus has also been suggested as a possible attribution (*Mus. Marbles*, x., pl. 15). The bust and pedestal, although not in one piece, have been associated together since the discovery, and they appear to belong together. If so, the terms of the inscription would not be suitable for an imperial portrait.—*From Roma Vecchia. Towneley Coll.*

Italian marble. Height of bust, 1 foot 9 inches; of pedestal, $6\frac{1}{2}$ inches. Restored: small fragments of the drapery. The bust has been broken and mended, but is in fine condition. Found by Gavin Hamilton in 1774 or 1775 at Roma Vecchia (*Lansdowne House Catalogue*, p. 72; *Journ. of Hellen. Studies*, XXI., p. 316). Owing to an erroneous entry in the Town. inventory, the head has hitherto been assigned to Genzano. *Mus. Marbles*, X., pl. 15; Ellis, *Town. Gall.*, II., p. 59; *Græco-Roman Guide*, I., No. 91; *C.I.L.*, XIV., 2135.

1904. (Plate XVII.) Bust of Faustina the Elder(?) (105–141 A.D.), wife of Antoninus Pius. The bust is that of a woman of middle age, with the head slightly turned to

her right. The hair is confined by a narrow band a little above the forehead, and is brought in rippling waves over each ear to the back, where it is plaited and gathered into an oval coil, fastened at the back and top of the head. The pupils of the eyes are marked. The drapery consists of a tunic, studded on the shoulders, and a mantle which passes round the arms, and is thrown over the left shoulder.

The headdress is nearly that of the coins of Faustina, and is an exact repetition of that of the bust thus named in the Capitoline Museum. On the other hand, the aquiline nose and compressed lips do not agree very well with the other examples, and the face seems old for Faustina, who died at the age of thirty-six. It is therefore possible that the portrait is that of an unknown contemporary.—*From the Gardens of Sallust, Rome.*

Greek marble. Height, 1 foot 10 $\frac{1}{2}$ inches. Unrestored and untouched. The right ear alone injured. Bought, 1889. For the coins, see Bernoulli, *Roem. Ikonographie*, II., 2, *Münztaf.* 4, figs. 8–10; for the Capitoline bust, see *ibid.*, pl. 47.

1905. Bust of Faustina the Younger (?) (*circa* 130–175 A.D.), daughter of Antoninus Pius, and wife of Marcus Aurelius. The head is raised, the nose is slightly aquiline, and the cheeks are somewhat full. The headdress is very similar to that of the coins. The hair is brought down in waves to each side in such a way that the ears are almost hidden, and is tied in a knot at the back.—*Towneley Coll.*

Parian marble. Height, 1 foot 4 $\frac{3}{4}$ inches. Restored: drapery of bust. Bought from a private house at Pozzuoli, 1777. *Mus. Marbles*, X., pl. 10; Ellis, *Town. Gall.*, II., p. 46; *Græco-Roman Guide*, I., No. 28; Wolters, No. 1693; Bernoulli, *Roem. Ikonographie*, II., 2, p. 197; pl. 53. (According to Bernoulli, the same person is represented in No. 1468, *ante.*) Mansell, No. 1180.

1906. Statue of Marcus Aurelius (121–180 A.D.). He stands

on the left leg with the right foot drawn back, and wears civil costume of a tunic, a toga carefully draped, and boots. The left hand, by the left thigh, is broken away. The right forearm, which was a separate piece attached by a dowel, and now missing, was advanced from the elbow. Mediocre work.

Parian marble. Height (without plinth), 6 feet $\frac{1}{4}$ inch. Taken at the capitulation of Alexandria, 1801. Bernoulli, *Roem. Ikonographie*, II., 2, p. 167, No. 13.

1907. (Plate XVI., fig. 2.) Bust of Marcus Aurelius, veiled. The head is turned to the front. He wears a beaded fillet, a wreath of bearded corn, and a veil (presumably part of the *toga praetexta*), which falls down at the back of the head and on the shoulders. The (modern) bust is draped in a tunic. The pupils of the eyes are slightly indicated.

The Emperor is probably represented as a member of the College of the Arval Brothers, an ancient corporation primarily appointed to conduct annual sacrifices to the goddess Dea Dia, on behalf of the crops, although in practice they seem to have been more occupied with sacrifices on behalf of the imperial house. The distinguishing emblem of the corporation was a wreath of corn, tied with a white fillet (Pliny, *N.H.*, xviii., 6, and the inscriptions *passim*), while the veil over the head indicates a sacrificial ceremony. Cf. the Arval Acts, *C.I.L.*, vi., No. 2104, l. 22: "Inde praetextati capite velato vittis spiceis coronati . . . agnam opimam immolarunt."—*Towneley Coll.*

Parian marble. Height, 2 feet $1\frac{1}{2}$ inches. Restored: nose, part of upper lip, small parts of hair and wreath, neck, bust, and lower part of veil. *Vet. Mon. Matth.*, II., pl. 22, fig. 1 [according to the text *ibid.*, the bust is said to have passed from the Mattei collection into the possession of Sir (W.) Hamilton]; *Mus. Marbles*, III., pl. 9; Ellis, *Town. Gall.*, II., p. 44 (= Vaux, *Handbook*, p. 231); Mansell, No. 1179; *Græco-Roman Guide*, I., No. 26; Wolters, No. 1668; Bernoulli, *Roem. Ikonographie*, II.,

2, p. 171, No. 63. For the Acts of the Arval Brothers, cf. *C.I.L.*, VI., 2023-2119. It is not recorded in the extant inscriptions that Marcus Aurelius was a member of the College, but several emperors, from Augustus to Elagabalus, are known to have been members, and occasionally Masters of the College.

1908. (Plate XVII.) Head of Marcus Aurelius. He has crisply-curling hair and beard. The nose is wanting, and the ears are injured. The pupils of the eyes are strongly marked.

Italian marble. Height, 1 foot 3 inches. Restored: neck. Bought of Castellani, 1879.

[For the head of Marcus Aurelius from Cyrenè, see above, No. 1464. For a so-called young Marcus Aurelius, see No. 1784.]

1909. (Plate XVII.) So-called bust of Lucius Verus (130-169 A.D.), as a youth. The head is that of a boy, slightly inclined towards his right shoulder. He has thick, curling hair falling low on the forehead. The eyebrows are incised, and the pupils of the eyes are marked. The head has no particular claim to the name of Lucius Verus. 2nd cent. A.D.

Greek marble. Height, 1 foot 3½ inches. Restored: nose, lips, left eyelid, neck and bust. Bought at the sale of the Pourtalès Collection, 1864 (*Cat. Pourtalès*, No. 126). *Græco-Roman Guide*, I., No. 29; Mansell, No. 1181. Bernoulli, *Roem. Ikonographie*, II., 2, p. 217.

1910. Bust of a young man (perhaps Lucius Verus). He has thick, curling hair, which is massed over the forehead and half conceals the ears, and a short curling beard, slightly indicated. The bust, which includes the breast, is united to the ancient circular plinth by a connecting piece; on the front of the latter is a palmette roughly indicated in relief in a small panel. The pupils of the eyes are marked.

The manner of wearing the hair is characteristic of the Antonine period.

Marble. Height, 2 feet $4\frac{3}{4}$ inches. Newton (*Græco-Roman Guide*, I., Nos. 44 and, by error, 96) suggests "some resemblance to Geta."

1911. Bust of Lucius Verus. He has a mass of thick curling hair, which falls very low on the forehead, and a beard low on the chin. The eyebrows are incised. The bust is draped with a tunic, cuirass, and fringed military cloak, fastened with a circular brooch on the right shoulder. The antique circular base is in one piece with the bust. —*Towneley Coll.*

Greek marble. Height, with base, 3 feet 1 inch. Restored: nose, left eyebrow, part of upper lip, and small parts of drapery. *Vet. Mon. Matth.*, II., pl. 24, fig. 1. [The text, *ibid.*, p. 40, states that the bust was taken from the Mattei collection to the Vatican.] *Mus. Marbles*, III., pl. 10; Ellis, *Town. Gall.*, II., p. 48; Mansell, No. 1182; *Græco-Roman Guide*, I., No. 30; Bernoulli, *Roem. Ikonographie*, II., 2, p. 210, No. 43.

1912. (Plate XVII.) Bust of Lucilla (*circa* 147–183 A.D.), daughter of Marcus Aurelius and wife of Lucius Verus. The hair is waved and brought over the ears, which are nearly hidden, to a coil at the back. She wears a tunic fastened on each shoulder by a stud, and over it a mantle. The treatment of the hair is in close agreement with that of the coins. The head, however, is that of a young girl, and if intended for Lucilla it must represent her before her marriage, which was at the age of 17 or 18.—*Found at Rome.*

Parian marble. Height, 1 foot $6\frac{1}{2}$ inches. Restored: nose, right temple. The surface is otherwise untouched. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 32; Mansell, No. 1183; Bernoulli, *Roem. Ikonographie*, II., 2, p. 226. For the coins, see *ibid.*, *Münztaf.* 5, fig. 8.

1913. (Plate XVII.) Head of Commodus (161–192 A.D.). The

hair and beard are thick and curling. The pupils of the eyes are strongly marked, and the eyebrows incised. The characteristics of the head of Commodus, namely, the arched eyebrows and the turned-down mouth, are very plain.

Italian marble. Height, 1 foot 3 inches. Restored: nose. Purchased from the Farnese Palace, Rome, 1864. *Græco-Roman Guide*, I., No. 33; Mansell, No. 857; Wolters, No. 1672; Bernoulli, *Roem. Ikonographie*, II., 2, p. 231, No. 17. For a suggested head of Commodus, cf. No. 1940.

1914. (Plate XVIII.) Bust of Crispina (?) (*circa* 160–183 A.D.), wife of Commodus. The head is more than half turned to its right. The headdress consists of small waved tresses which surround the face and entirely conceal the ears, a series of larger waves on each side of the head, and a large coil at the back. The pupils of the eyes are marked, and the eyebrows are incised. The bust is draped with a tunic studded on the shoulders, and with a mantle thrown round them. It is supported by its original pedestal, which is roughly worked. The head has some resemblance, but not a conclusive one, to the head of Crispina, on the coins.

Parian marble. Height (with pedestal), 2 feet 9 $\frac{3}{4}$ inches. Unrestored, and in fine condition. Bought at the sale of the Pourtalès Collection, 1864. *Souvenirs de la Gal. Pourtalès*, pl. 50; Mansell, No. 1184; *Cat. Pourtalès*, No. 81; *Græco-Roman Guide*, I., No. 34; Lenormant, *Trésor de Num., Ikonographie des Emp. Rom.*, text, pl. 40, fig. 4; Bernoulli, *Roem. Ikonographie*, II., 2, p. 249.

1915. Bust of Pertinax (so called) (126–193 A.D.). Bust of a man, with long shaggy beard, loose matted hair, and prominent overhanging eyebrows. The pupils of the eyes are marked. The head is half turned to its right. The bust is draped in tunic, cuirass, and cloak, with a circular brooch on the right shoulder.

The reign of Pertinax only lasted for three months, and it is doubtful whether any bust has been correctly attributed to him. There is little resemblance between this head and the coins.—*Bequeathed by R. Payne Knight, Esq.*, 1824.

Parian marble. Height, 2 feet $2\frac{3}{4}$ inches. Restored: nose, small part of beard, and portions of drapery. *Mus. Marbles*, XI., pl. 24; Ellis, *Town. Gall.*, II., p. 42; *Græco-Roman Guide*, I., No. 35; Mansell, No. 1173; Bernoulli, *Roem. Ikonographie*, II., 3, p. 7.

1916. Bust of Septimius Severus (146–211 A.D.). The head is turned a little to its right. The hair and beard are characteristic of Severus, with curls falling low on the middle of the forehead, and a long beard with two points (partly modern). The eyebrows are incised, and the pupils of the eyes are strongly marked. The bust is draped in a tunic, and mantle fastened with a brooch on the right shoulder.—*Towneley Coll.*

Greek marble. Height, 2 feet $2\frac{1}{2}$ inches. Restored: nose, parts of beard and hair, right shoulder below brooch, and part of drapery. Found in 1776, on the Palatine Hill at Rome, in grounds of the Villa Magnani. *Mus. Marbles*, X., pl. 11; Ellis, *Town. Gall.*, II., p. 50; Mansell, No. 858; *Græco-Roman Guide*, I., No. 36; Bernoulli, *Roem. Ikonographie*, II., 3, p. 26.

1917. Bust of Caracalla (188–217 A.D.). The head is turned slightly to its right. It has a short curly beard and moustache, and short close curls. The neck is crooked towards the left shoulder. It is stated by Aurelius Victor (*Epit.* 21) that Caracalla affected this attitude, and a scowling expression, in order to imitate Alexander the Great.

The back of the head is unfinished. A suggestion has been put forward (*Mus. Marbles*) that the short curls represent a wig, but they cannot stand for the flaxen locks which, we are told by Herodian, Caracalla assumed

when he was masquerading in German costume, and there is no reason why they should not represent his natural hair.—*Towneley Coll.*

Parian marble. Height, 1 foot $8\frac{1}{4}$ inches. Restored: draped and armoured bust. Found at Rome in 1776 [? 1786], at a great depth, "in gardens of the Barberini Nuns at Quattro Fontane," . . . "where were found the sow with the pigs, placed in the Vatican [Helbig, *Führer*, I, p. 118], Jenkins's Cupid bending the bow, &c." (*Town. MSS.*); *Mus. Marbles*, X., pl. 12; Ellis, *Town. Gall.*, II., p. 51; *Græco-Roman Guide*, I., No. 37; Wolters, No. 1674; Mansell, No. 859; Bernoulli, *Roem. Ikonographie*, II., 3, p. 54, No. 46.

- 1918.** (Plate XVII.) Bust of Caracalla. The head is half turned to its left. The brows are contracted and the lips slightly pouting. The eyebrows are incised. The pupils of the eyes are not incised, but show traces of colour.—*Presented by H. C. Clements, Esq.*, 1882.

Italian marble. Height, 2 feet $2\frac{1}{2}$ inches. Restored: tip of nose, most of hair with back of head and ears, and the draped and armoured bust. Bernoulli, *Roem. Ikonographie*, II., 3, p. 54, No. 47.

- 1919.** Small bust of Caracalla, with scowling expression. His head is turned towards the left shoulder. Pupils of eyes strongly marked.

Parian marble. Height, $7\frac{3}{4}$ inches (of head $4\frac{1}{4}$ inches). Restored: bust (with cloak), nose, patches on right cheek and eyebrow. *Græco-Roman Guide*, I., No. 95.

- 1920.** (Plate XVIII.) Bust of Julia Mamaea (*circa* 192–235 A.D.), mother of Alexander Severus, for whom she acted as regent.

The head is slightly turned to its right. The hair is brought to each side, in highly artificial waves, passing behind the ears, and is looped up at the back in a coiled plait. The eyebrows and pupils of the eyes are strongly

marked. The bust is draped in a tunic, and a mantle thrown about the shoulders.

Greek marble. Height, 1 foot $11\frac{3}{4}$ inches. Restored: nose. The bust is otherwise in fine condition, and there does not seem to be any reason for the doubts suggested by Bernoulli (*Roem. Ikographie*, II., 3, p. 110, No. 17, and p. 113). Bought at the Pourtalès Sale, 1864. Formerly in the collection of Cardinal Fesch. *Catalogue Pourtalès*, No. 80; *Græco-Roman Guide*, I., No. 38; Mansell, No. 1169.

- 1921.** Bust of Gordianus Africanus the Elder (158–238 A.D.). The head is slightly turned to its right. The hair, beard and moustache are rendered by rough tool-marks. The eyebrows are incised, and the pupils of the eyes are strongly marked.

The bust is draped with a tunic and toga. The latter is worn with a broad horizontal fold (the so-called *laena* or *trabea*), a fashion introduced about the beginning of the 3rd century A.D.

The head, and especially the treatment of the hair and beard, recall the effigy on the coins of Gordian.—*Towneley Coll.*

Greek marble. Height, 2 feet $\frac{1}{2}$ inch. Restored: nose, outer edges of ears. Found in 1770, near Rome, with a fine bust of Commodus, purchased for the Villa Albani. *Mus. Marbles*, X., pl. 13; Ellis, *Town. Gall.*, II., p. 54; *Græco-Roman Guide*, I., No. 39; Mansell, No. 1172; Wolters, No. 1675; Bernoulli, *Roem. Ikographie*, II., 3, p. 123. For the date of the costume, cf. *Rev. Arch.*, 3rd Ser., XXVII., p. 296.

- 1922.** (Plate XVII.) Bust of Sabinia Tranquillina(?) (born circa 225 A.D.), wife of Gordianus III. The hair is waved to each side, over the ears, and looped up at the back and gathered in a coiled plait. The head is crowned with a circlet (stephanè) terminating in points. The eyebrows are incised, and the pupils of the eyes are strongly marked. The bust is draped with a tunic, of which only the upper margin is shown.

Bernoulli prefers to regard this as a head of Mamaea, disguised by the modern nose.

Greek marble. Height, 1 foot $3\frac{1}{2}$ inches. Restored: nose, and parts of each shoulder, with drapery. The surface is intact. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 40; Mansell, No. 1168; Bernoulli, *Roem. Ikonographie*, II., 3, p. 111, No. 18; p. 139.

1923. Bust of Otacilia Severa (?), wife of Philip the Elder. The head is slightly turned to its right. The hair is waved to each side over the ears, and is looped up at the back in a broad plaited mass. The eyebrows are indicated, and the pupils of the eyes are strongly incised. The modern bust is draped with a tunic and a mantle. Bernoulli prefers to call this head, and others like it, *Tranquillina*.—*Towneley Coll.*

Greek marble. Height, 1 foot $4\frac{1}{2}$ inches. Restored: neck and bust. From Rome. "Bought of Jenkins, 1776" (*Town. 1st inv.*); "Purchased from Cavaceppi" (*Town. 2nd inv.*). *Mus. Marbles*, X., pl. 14; Ellis, *Town. Gall.*, II., p. 53; *Græco-Roman Guide*, I., No. 41; Mansell, No. 1170; Wolters, No. 1676; Bernoulli, *Roem. Ikonographie*, II., 3, pls. 43a, 43b; p. 138.

1924. (Plate XVII.) Head of Herennia Etruscilla, wife of Trajanus Decius. The hair is brought in large waves over each ear, and is confined by a large peaked circlet (*stephanè*). At the back it is gathered in a circular coil; above the coil a groove is incised, as if for a hair ornament, now missing. The pupils of the eyes are marked, and the eyebrows are deeply incised. The lower part of the neck is worked to fit into a socket.

The head is not unlike that of Herennia on the coins, but the identification cannot be made with certainty.

Greek marble. Height, 1 foot $3\frac{1}{2}$ inches. Restored: tip of nose. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 42; Mansell, No. 1171; Bernoulli, *Roem. Ikonographie*, II., 3, p. 156. For the coins, see *ibid.*, *Münztaf.* 4, figs. 13, 14.

MISCELLANEOUS NAMED PORTRAITS.

1925. (Plate XVII.) Bust of a lady named Olympias. The head is slightly turned to its left. The headdress is in structure similar to that of No. 1898 (Sabina or Matidia). In front is a triple system of highly artificial curls. At the back the plaits are coiled in a great ring above the head. The whole arrangement suggests a wig rather than natural hair. The bust is draped in a tunic, fastened with studs on the shoulders, and with an unusual piece of fringed under-drapery covering the left shoulder. Inscribed on a tablet in front of the antique moulded base: *Memoriae Cl(audiae) Ti(beri) f(iliae) Olympiadis Epithymetus lib(ertus) patronae pientissimae*. Erected to the memory of Claudia Olympias by Epithymetus, her freedman. The name of a Claudia Olympias, daughter of Tiberius, occurs in two other inscriptions, one of which (*C.I.L.*, vi., No. 15,519) may well refer to the original of the bust. If so, she died at the age of 49½, after 33 years of married life. 2nd cent. A.D.

Parian marble. Height (with base), 2 feet 1½ inches. Broken across the neck, but otherwise intact and unrestored. Purchased from the Collection of the Right Hon. Edmund Burke, 1812. *Mus. Marbles*, XI., pl. 29; Ellis, *Town. Gall.*, II., p. 58; Mansell, No. 1303; *Græco-Roman Guide*, I., No. 77; Wolters, No. 1689; *C.I.L.*, VI., No. 15,518: cf. Nos. 15,519 and 15,520.

1926. (Plate XIX.) Portrait bust of a man of middle age, with a short curling beard, and hair falling in short curls round the forehead. The head is slightly turned to its right. The brow is prominent, and the nose aquiline.

The pedestal of rosso antico on which the bust stands is inscribed: *D(is) M(anibus) L(ucio) Vetulenio Carico, Decuriali iii decuriarum. L(ucius) Iulius Theseus, heres, amico optimo et incomparabili fecit*, and therefore supported

some object dedicated to one Lucius Vetulenus Caricus, a member of a college of apparitors, in three sections (decuriae), by his friend and heir, L. Julius Theseus. The three grooves, however, on the upper surface of the pedestal, which correspond to the three legs beneath it, suggest that the pedestal originally supported a tripod, and the alleged connexion between the bust (now mounted on a modern support) and the pedestal, which are said to have been found together, must be regarded as doubtful. The inscription appears to be of the second half of the 2nd cent. A.D., while the bust seems to be somewhat earlier.

Parian marble. Height of bust, 1 foot 6 inches. Height of pedestal, 1 foot 2 inches. Restored: tip of nose. The remainder of the surface is intact. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 45A; Mansell, No. 1174. For the interpretation of the inscription, cf. Mommsen, *Röm. Staatsrecht*, I. (1871), p. 268.

UNKNOWN PORTRAITS.

1930. Bust of a young child asleep, with eyes closed, and lips slightly parted. The short hair is very lightly sketched. A cord with pendent trinkets (*crepundia*) passes over the right shoulder and across the body. The bust is attached to a ground like a relief. Roman work.—*Towneley Coll.*

Marble. Height, 10½ inches. Restored: tip of nose. *Mus. Marbles*, XI., vignette; p. 103; Mansell, No. 1499.

1931. Bust of a young child, the breast naked. The head is slightly turned to its right. The hair is thin and wiry. The pupils of the eyes are marked. This bust is evidently a portrait, probably not earlier than the second century A.D.—*Towneley Coll.*

Italian marble. Height, 1 foot $1\frac{1}{2}$ inches. Restored: tip of nose, lower part of left ear. Purchased in 1772 of Albacini, a Roman sculptor. *Mus. Marbles*, XI., pl. 30; *Ellis, Town. Gall.*, II., p. 62; *Græco-Roman Guide*, I., No. 80; Mansell, No. 1300.

1932. Bust of a laughing child. The head is inclined towards the right shoulder, and the lips are parted so as to show the teeth, and the eyes are wide open. The hair is knotted above the head, with two loose curls on the forehead, and ringlets falling over the ears. The (modern) bust is draped with a tunic, leaving the left shoulder and breast bare.—*Temple Bequest*.

Italian marble. Height, 1 foot 5 inches. Restored: bust. Mansell No. 1259.

1933. Portrait bust of a young boy, with fat cheeks, looking slightly downwards and to his right. He has curling hair. The work is coarse and unattractive.

Italian marble. Height, 1 foot $3\frac{1}{2}$ inches. Restored: nose, lips, ears, bust. A piece attached on the forehead is now missing. *Græco-Roman Guide*, II., No. 173.

1934. (Plate VI.) Head of a young boy, smiling. Compare the head of Eros, from Paphos, No. 1679. The nose is injured. Greek work.—*Temple Bequest*.

Fine-grained Greek marble. Height, $6\frac{1}{2}$ inches. Restored: part of neck. *Græco-Roman Guide*, I., No. 81; Mansell, No. 1325.

1935. (Plate VI.) Bust of a boy of about five years old. The hair is short, and in part expressed by incisions. Two long curls, however, fall over the right ear. The pupils of the eyes are marked. The long curls have been compared with the lock of Horus (Harpocrates), but the position on the head is so different that it is improbable that any analogy was intended by the artist.—*Towneley Coll.*

Italian marble. Height, $9\frac{1}{2}$ inches. Restored: chin and bust.
Mus. Marbles, X., pl. 18, fig. 2; Ellis, *Town. Gall.*, II., p. 62;
Græco-Roman Guide, I., No. 79; Mansell, No. 1320.

1936. Bust of a Roman boy, the head slightly turned to his right. The hair is combed low on the forehead, and falls in ringlets over each ear and down the back of the neck. The bust is draped with a tunic, and folds of a cloak falling over the left shoulder. This head has been thought to be that of a young Nero, but the identification cannot be established.—*Payne Knight Bequest*, 1824.

Marble. Height, 1 foot 1 inch. Restored: tip of nose, lobe of left ear, and small fragments of drapery. *Mus. Marbles*, XI., pl. 27;
Græco-Roman Guide, I., No. 76; Mansell, No. 1267.

1937. Small terminal bust of a boy, smiling. The hair is tied with a twisted fillet, of which the ends fall on the shoulders. There is a small knot of hair above the middle of the forehead. The ears are pierced for metal earrings.—*Temple Bequest*.

Red Laconian marble. Height, $7\frac{1}{2}$ inches. Restored: nose, small part of hair.

1938. Beardless portrait head of a young man. The head is slightly thrust forward.—*Temple Bequest*.

Greek marble, with the surface much worn. Height, 1 foot $1\frac{1}{2}$ inches.
 Restored: nose. *Græco-Roman Guide*, II., No. 150.

1939. Youthful male bust, apparently a portrait. The masses of curling hair are treated as in portraits of the young Lucius Verus. Sculpture coarse and rough and unfinished at the back. The end of the nose is broken off, and the surface generally is in bad condition, having suffered apparently from fire. 2nd cent. A.D. (?).

Greek marble. Height, 1 foot $2\frac{1}{4}$ inches. Bought of Castellani, 1873.
Græco-Roman Guide, II., No. 175.

1940. Draped bust of a young man. The head is half turned to his right. He has curling hair, freely treated. The pupils of the eyes are marked. The drapery consists of a tunic, and a mantle thrown over the arms and shoulders. The bust is supported by an ancient plinth on a moulded circular base, inscribed: *Decemviri stlitibus iudicandis*. Dedicated by the judicial Decemvirs. These officers were an ancient tribunal which in the first instance dealt with questions of personal freedom.

The person represented is unknown. The treatment of the hair is that of the Antonine period. A conjecture that the head may represent Commodus in youth gets some confirmation from the place of discovery (see below). Hübner conjectures the head to be a young Marcus Aurelius, about 138 A.D.—*Towneley Coll.*

Parian marble, corroded in parts. Height, 2 feet 8 $\frac{3}{4}$ inches. Restored: tip of nose. Otherwise untouched. Excavated by Gavin Hamilton in 1776 at Roma Vecchia, a site five miles from Rome, now identified with the Domus Quintiliana, a suburban villa of Commodus. See *Lansdowne House Catalogue*, p. 72; *Journ. of Hellen. Studies*, XXI., p. 316; *Mus. Marbles*, X., pl. 16; Ellis, *Town. Gall.*, II., p. 23; Mansell, No. 855; *Græco-Roman Guide*, I., No. 22; *C.I.L.*, VI., 1579; Hübner, *Exempla Scripturæ Epigr.*, No. 281.

1941. Male portrait head, beardless. The head is slightly raised and turned to its left. Short wavy hair. The nose and chin are broken away, and the right eyebrow and lips are injured. The neck is worked to fit into a socket in a statue. There is a small piece of drapery on the right shoulder. The back of the head was never completed. 1st cent. A.D. (?).—*Halicarnassos*.

Parian marble. Height, 1 foot 2 inches. Found in a well in the Roman villa at Halicarnassos (cf. Nos. 1110-11). Newton, *Hist. Disc.*, II., 1, p. 307; *Græco-Roman Guide*, II., No. 165.

1942. Unknown male portrait head, beardless, with the hair in

short locks. The pupils of the eyes are strongly marked. The nose is mutilated. The work is late and poor.

Marble. Height, $10\frac{1}{2}$ inches.

1943. Portrait statue of Roman, in civil costume, perhaps a Consul. The figure is of heroic size, clad in a tunic and toga, which is wrapped round the body, passing over the left shoulder and arm and hand. The right arm is muffled in drapery. The left hand, which is restored, holds a roll. The feet are covered with close-fitting shoes, over which is drawn a kind of loose gaiter, reaching from the instep to above the ankle. The head has been re-joined, but appears to belong to the figure. The hair is short and thin. The beard is short and close. The features are those of a man of advanced middle age, and are of strongly-marked character, but the person represented has not been recognised. 1st cent. B.C. (?).—*Presented by W. P. Williams Freeman, Esq., 1854.*

Marble. Height, 7 feet $3\frac{1}{2}$ inches. Restored: nose, ears, part of neck, left hand with roll, and many parts of the drapery. Said to have been formerly in the Arundel Collection (*Synopsis*, 1855, p. 88). Mansell, No. 1249; *Græco-Roman Guide*, I., No. 9; Brunn, *Denkmäler*, No. 170.

1944. Portrait statue of an unknown figure, in military costume. The figure is that of a man of middle age, with short curling hair, beard and moustache. The head is half turned to his left. He wears a tunic with short sleeves, a plain cuirass with long flaps, terminating in wool fringes, at waist and shoulders, a military cloak, fastened on the right shoulder and falling over the left arm, and high boots of panther skin. There is a stump beside the right leg. The sculpture is rough, the back is flat, and hardly worked. 2nd cent. A.D.—*Obtained at the Capitulation of Alexandria, 1801.*

Parian marble. Height, 6 feet $4\frac{1}{2}$ inches.

1945. Beardless head of a Roman of the beginning of the Empire. The brows are prominent, and the pupils of the eyes are strongly marked. The hair is brought over the forehead in short wavy tresses. The head is under life size. Its authenticity is not free from suspicion.—*Temple Bequest*.

Marble. Height, $6\frac{3}{4}$ inches.

1946. (Plate XIX.) Unknown male head, bearded. This head resembles the portraits of Hadrian, especially in the treatment of the hair and beard, but differs in the form of the mouth. The execution is somewhat coarse, and the back is unfinished. The head has been fitted to a statue. The lower part of the neck on the left side has been broken away.

Parian (?) marble. Height, 1 foot $3\frac{1}{4}$ inches. *Græco-Roman Guide*, I., No. 86.

1947. (Plate XIX.) Bearded portrait bust of a middle-aged Roman. The hair, which is hardly worked at the back, is clustered in curls round the forehead. The beard is straight and short, and the manner of dressing the beard and hair is that of the time of Hadrian. The pupils of the eyes are strongly incised. The ends of the nose and beard are mutilated. The head is broken from a statue.—*Ephesus*.

Parian (?) marble. Height, 1 foot $1\frac{1}{2}$ inches. Excavated by J. T. Wood, 1874. *Græco-Roman Guide*, I., No. 108D.

1948. Roman portrait head, probably of the time of Hadrian, with curling hair and short beard. The nose is slightly hooked. The eyebrows are incised, and the pupils are strongly marked. There is a fragment of drapery behind the neck.

Parian (?) marble. Height, $11\frac{1}{2}$ inches. Bought, 1878.

1949. Male portrait bust, bearded. The hair is in curling masses, the eyebrows are strongly marked; the pupils of the eyes incised; the beard rather scanty and pointed; drapery falls over the left shoulder and is brought round over the edge of the right arm. This bust appears to be the portrait of some Roman, probably of the Antonine period. But the strongly-raised eyebrows and slightly-grinning mouth have a grotesque effect, suggestive of a head of Pan. The foot on which the bust rests is antique, and is ornamented with a palmette in relief. The nose is broken and the surface injured in places.—*Strangford Coll.*

Marble. Height, 2 feet 2 inches. *Græco-Roman Guide*, II., No. 153.

1950. (Plate XIX.) Portrait head of an elderly bearded man. The head is slightly inclined to its right. The hair is curling, and sparse on the top of the head. The beard is also curling, and divided into two points. The eyebrows and pupils are marked. The base of the neck is worked to fit into a socket.

Marble. Height, 1 foot 1 inch. Bought of Castellani, 1879.

1951. (Plate XIX.) Portrait head of a man of middle age. The hair and beard very short, after the fashion of the third century A.D., to which period this head probably belongs. The pupils of the eyes are marked. Style late and rough.—*From the Cyrenaica.*

Marble. Height, 11½ inches. Excavated by Mr. G. Dennis, 1867. *Græco-Roman Guide*, II., No. 176; Mansell, No. 1321.

1952. Portrait bust of a bearded man. The head is slightly turned to his right. The hair and beard are indicated by tool marks only, as in the late Imperial busts. The nose is wanting, and the features are much mutilated. The bust is fully draped in tunic and toga, from the fold of which the right hand issues in front of the breast. The

bust stands on a circular moulded plinth, like No. 1718. 3rd cent. A.D. (?).—*Thera*. Presented by Capt. Blackburne, 1897.

Parian marble. Height (without base), 2 feet.

- 1953.** (Plate XIX.) Portrait head of middle-aged man, with short hair far back on the forehead, and crisp beard and moustache. The pupils of the eyes and eyebrows are indicated. The forehead has a slight frown. The head appears to be broken from a statue. There are traces of drapery behind the neck. 2nd cent. A.D. (?).

Parian marble. Height, $10\frac{1}{2}$ inches. Unrestored and in good condition.

- 1954.** Portrait head, larger than life, with long curling hair and beard. The surface is mutilated; the nose and upper part of the face are lost. 2nd cent. A.D. (?).—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 1 foot 2 inches. *Synopsis*, No. 246 (263).

- 1955.** Roman portrait head of an old man, rough and unfinished, with closely-cut beard and very short hair. 3rd cent. A.D. (?).—*Sidon*.

Marble. Height, 10 inches. This head was found with No. 2013, and with the sarcophagus, No. 2303.

- 1956.** Colossal bearded head, of late Roman work, wearing a diadem, such as often marks a poet. Much mutilated. The brows and eyeballs are marked. The right side is split away.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 1 foot 2 inches. *Synopsis*, No. 247 (119); Ellis, *Elgin Marbles*, II., p. 120, No. 247; Visconti's *Catalogue of Elgin Marbles*, p. xi., No. L. 1 (Portrait . . . perhaps Sophocles).

- 1957.** Colossal bearded head, of late Roman work, wearing a

stephanos. Much mutilated. There is a large dowel hole on the top of the head.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 1 foot $1\frac{1}{2}$ inches. *Synopsis*, No. 244 (266); Ellis, *Elgin Marbles*, II., p. 118, No. 244.

1958. Fragment of a head with shaggy hair, short beard, and a wreath of ivy leaves. The eyeballs are indicated. Late work. 2nd–3rd cent. A.D.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 11 inches. *Synopsis*, No. 249 (121); Ellis, *Elgin Marbles*, II., p. 120, No. 249.

1959. Bearded portrait head of an elderly man, with wiry hair and beard. The style is barbarous and late, with protruding eyes, of which the pupils are strongly marked.

Marble. Height, 1 foot $2\frac{1}{2}$ inches. Bought, 1889.

1960. Unknown bearded head, of a late period. The features are coarse and mutilated. The hair is roughly indicated.

Parian marble. Height, 1 foot.

- 1960*. Bearded bust of barbarous style (perhaps intended for Jupiter). The figure has a short beard, long hair tied by a taenia, and falling down the neck, and drapery over the left shoulder. The work is rude, and the face badly mutilated.

Limestone. Height, 1 foot $4\frac{1}{2}$ inches.

1961. (Plate XX.) Portrait bust of a beardless elderly man, with head half turned to his left. He has shaggy eyebrows, strongly marked, and hair brushed forward over the forehead. A belt passes across the breast from the right shoulder, and there is drapery, partly broken away on the left shoulder. The nose and ears are broken. The bust is supported by an ancient moulded plinth. Its

form is that in use near the end of the 1st cent. A.D.—
Bequeathed by R. Payne Knight, Esq., 1824.

Greek marble. Height (with base), 1 foot 9 inches. *Græco-Roman Guide*, I., No. 71.

- 1962.** (Plate XX.) Roman portrait head. An elderly man, with thick protruding lips, high cheekbones, and sparse hair brought to the front. 1st cent. A.D. (?).—*Found at Porta Portese, Rome. Presented by Lord Savile, G.C.B., 1892.*

Parian marble, highly crystalline. Height, 1 foot 5 inches. Restored: terminal bust.

- 1963.** (Plate XX.) Roman portrait head of an old man, bald on the forehead. A scanty beard is indicated by strokes of a pointed tool.—*Found at Pozzuoli. Temple Bequest.*

Greek marble. Height, 13 inches. Restored: chin. *Græco-Roman Guide*, I., No. 108c.

- 1964.** (Plate XX.) Roman portrait bust. Characteristic bust of a beardless man of advanced years, with head half turned to his right. He has short curling hair, contracted brows, and the angles of the mouth drawn back. 1st cent. B.C.

Parian (?) marble, discoloured and corroded. Height, 1 foot 5 inches. Restored: chin, nose, left ear, part of left shoulder. Mansell, No. 1266; *Græco-Roman Guide*, I., No. 70A.

- 1965.** (Plate XX.) Portrait head of an elderly man, beardless, with sparse hair. The head is slightly inclined to its right.

It is worked to fit into a socket, in a draped statue, but the drapery attached to the head has never been finished. The nose is broken. Roman work.—*Rhodes.*

Greek marble. Height, 1 foot 5½ inches. Bought of Salzmann 1867. *Græco-Roman Guide*, I., No. 64.

1966. (Plate XX.) Unknown male head; the beard close-shaven; the scanty hair indicated by conventional incisions; the features meagre and hard. This head probably represents a Roman advanced in years. The neck is broken off a little below the chin.

Parian marble. Height, 1 foot 6 inches. Restored: nose and terminal bust. *Græco-Roman Guide*, I., No. 69; Mansell, No. 1286.

1967. (Plate XX.) Beardless portrait head of a Roman of advanced years. The top of the head is bald, and the remaining hair is sparse. The head is turned to its right. The brow is contracted, and the lips are compressed. The eyebrows are incised. A small wart is shown near the left ear. The right ear is wanting. 1st cent. B.C. (?)—*Found in Rome*.

Italian marble. Height, 1 foot 5½ inches. Bought, 1898. *Arch. Anzeiger*, 1899, p. 204.

1968. (Plate XX.) Portrait head of an elderly man, beardless, and bald over the forehead, and crowned with a laurel wreath. He has a wrinkled forehead. The eyebrows and pupils of the eyes are indicated. The nose is mutilated.—*Cos*.

Greek marble. Height, 1 foot 3 inches. Bought of Biliotti, 1872. *Græco-Roman Guide*, I., No. 108B; Mansell, No. 1318.

1969. (Plate XX.) Male head, wearing a laurel wreath, over short curling hair. The head is aged, with wrinkled forehead. The pupils of the eyes are strongly marked. The nose, mouth and chin are lost. The base of the neck is worked to fit into a socket. Late Roman work.—*Ephesus*.

Marble. Height, 1 foot 3 inches. Excavated by Mr. J. T. Wood, 1870.

1970. Portrait head, perhaps of a Roman poet, wearing a laurel wreath. The features are intact and in excellent preservation. The hair is short and falls straight on the brow and temples, as on busts of the time of Augustus.

Parian marble. Height, $8\frac{1}{4}$ inches. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 98; Mansell, No. 1315.

1971. Bust of an unknown Roman personage. The head is that of an elderly man, with prominent eyebrows. The head is nearly bald, or close-shaven, the place of the hair being only indicated by tool marks. 1st cent. B.C. (?)—*Bequeathed by R. Payne Knight, Esq.*, 1824.

Fine-grained marble. Height, 14 inches. Restorations: nose, chin, and ears, which are unusually projecting. *Mus. Marbles*, XI., pl. 31; Ellis, *Town. Gall.*, II., p. 57; *Græco-Roman Guide*, I., No. 70; Wolters, No. 1679.

1972. Portrait head of a beardless old Roman. The brows are contracted and wrinkled, and the left corner of the mouth is strongly drawn down. There is no back to the head, which is irregularly worked, and deep grooves are cut at the place of the ears. The head may have worn a helmet. There are traces of colour in the eyes.—*Alexandria*.

Parian marble. Height, 8 inches. Bought, 1872. *Græco-Roman Guide*, I., No. 75.

1973. Bust of a beardless old man, with head half turned to his right. The eye sockets are hollow. Poor work.

Bluish Greek marble. Height, 1 foot 6 inches.

1974. Beardless head of a man of advanced age, with compressed mouth and spare cheeks, and short hair falling over the forehead. The head is roughly sculptured, with the eyes unfinished, and the back of the head merely blocked out. Roman work.

Bluish Greek marble. Height, 9 inches.

1975. Portrait bust of a beardless man, with head slightly turned to his left, with short curling hair, and eyebrows strongly marked. The type of the head, though beardless, is suggestive of Hadrian. 2nd cent. A.D.

Brown stone. Height, $5\frac{1}{2}$ inches. Bought of Castellani, 1873.

1976. Uncertain Imperial bust (so-called Vitellius), wearing cuirass and cloak. The face has been much worked over.—*Presented by Thos. Hollis, Esq., 1757.*

The head is of giallo-antico, the bust of slate-coloured marble. Height, $7\frac{1}{2}$ inches. *Synopsis* (1808), Room X., No. 46; Ellis, *Town. Gall.*, II., p. 31.

1977. Male head. The hair is roughly blocked out and unfinished. The style is rough.—*Excavated by Consul Werry, in the Cyrenaica, 1856.*

Marble. Height, $3\frac{3}{4}$ inches.

UNKNOWN FEMALE PORTRAITS.

1985. (Plate XXI.) Bust of a young girl. The hair, braided in two long plaits, is wound twice round the head and fastened with a ribbon. The mouth is open, and the pupils of the eyes are incised.

Italian marble. Height, 1 foot. Restored: bust, nose. The face is worked over. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 108A; Mansell, No. 1299.

1986. (Plate XXI.) Bust of a young girl. The hair is drawn back from all sides, in tightly-twisted curls, to the back of the head, where they are coiled together. Some loose curls are incised on the forehead. Traces of red colour are visible in the hair. The style of headdress

is that of the early years of the third century A.D. (Compare the coins of Plautilla.)—*Towneley Coll.*

Parian (?) marble. Height, $9\frac{1}{2}$ inches. Restored: tip of nose, and bust. Brought from Rome, 1785. *Mus. Marbles*, X., pl. 18, fig. 1; Ellis, *Town. Gall.*, II., p. 63; *Græco-Roman Guide*, I., No. 78; Mansell, No. 1324.

1987. (Plate XXI.) Head of a girl. The hair is brought back in twisted tresses to a knot, tied at the back of the head. The head is broken off at the neck.

Parian marble. Height, 7 inches. The surface is untouched. Bought of Castellani, 1879.

1988. Portrait statue of a priestess (?). Draped female figure, standing to the front, with head half turned to her right. She rests on the left leg, with the right knee bent. The left foot is broken off. The left hand and right forearm (which were separate pieces attached by dowels) are now wanting. The left hand is advanced, and the right arm was extended to the right. She wears pointed shoes, a long tunic with studded sleeves, and a large mantle, which is worn over the back of the head, about the lower part of the body and legs, and over the left arm. The drapery at the back is roughly hewn out.

The head is that of an elderly woman, with a drawn-down mouth. The hair is brought in waves from the middle of the forehead, over the ears, to a mass at the back of the head. She wears a wreath of myrtle. The pupils of the eyes are indicated. The nose and mouth are mutilated.

The drapery, which is richly and finely composed, is very similar in its general treatment to that of the Artemisia (No. 1001). The figure has been called Livia, but there is no particular reason for the attribution. 1st cent. A.D.—*Found at Atrapalda, near Avellino (Lower Italy).*

Marble. Height (without plinth), 6 feet 8 inches. Unrestored, except that the ancient plinth is enclosed in a modern setting. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 47.

1989. Draped female figure, probably a portrait. The figure stands mainly on the right leg, with the left foot drawn back. The drapery consists of a long chiton, over which is a large mantle, which passes over the back of the head and round the body, closely wrapping both arms. The right hand, which held the edge of the mantle by the neck, was a separate piece, now lost. She wears sandals. The hair is brought down to each side of the face, and falls in tresses on the neck. The type is nearly that of the so-called Pudicitia (Clarac, iv., pl. 764, No. 1879).

Parian marble. Height, 5 feet 5½ inches. The head is a separate piece, and there are repairs in cement at the junction of the two parts and elsewhere. The antiquity of the head has been doubted (*Græco-Roman Guide*, II., No. 107).

1990. (Plate XXI.) Female head. A part of the hair stands up in a roll over the forehead, and is taken thence straight back. The remainder is brought in waves over the ears to the back of the head, where the hair is in a mass, tightly confined by small plaits twisted round it.—*Temple Bequest*.

Parian marble. Height, 11 inches. Restored: tip of nose and part of neck. *Græco-Roman Guide*, II., No. 171.

1991. Female head. The hair is arranged in a double plait over the head, and falls in tresses down the neck. Slight work. The nose is lost and the face badly mutilated. The head, which is less than life size, is worked below to fit into a socket in a torso.—*Gortyna*.

Pentellic marble. Height, 10 inches. *Arch. Anzeiger*, 1862, p. 311*, No. 2. Brought home by H.M.S. *Scourge*, 1862.

- 1992.** (Plate XXI.) Female portrait head. The head is that of a young woman. The hair is brought back in waves, straight from the forehead and over the ears. At the back it is gathered in a coil, while two plaits pass again to the front, above the forehead. The lips are slightly parted. The style of headdress makes it probable that a portrait is intended, but the features are of an ideal type, with little personal character. 2nd cent. A.D. (?).—*From Salamis (Cyprus). Presented by the Cyprus Exploration Fund, 1891.*

Marble. Height, 9 inches. Munro, *Journ. of Hellen. Studies*, XII., p. 130.

- 1993.** (Plate XXII.) Female head, wearing a stephanè and a broad taenia. The hair is gathered back to each side, and falls down the neck. Small ringlets are incised in the forehead. The nose is mutilated. The end of the neck is fitted for a socket.—*From the Levant.*

Marble. Height, 1 foot $2\frac{1}{2}$ inches. Obtained by Mr. Biliotti, 1870.

- 1994.** (Plate XXI.) Female head, wearing a large wreath, such as was worn at banquets. The hair is brought from the middle of the forehead, over each temple, to the ears, and is tied in a club at the nape of the neck. The nose is mutilated. The head appears to be a portrait.—*Athens.*

Marble. Height, 10 inches. Bought, 1895.

- 1995.** Female bust to the front. The hair is waved to each side, and arranged in a coiled plait on the top of the head. The drapery consists of a tunic, and a mantle about the shoulders. The subject is treated as in high relief.—*From the Cyrenaica.*

Marble. Height, $9\frac{3}{4}$ inches. Excavated by Consul Dennis, 1867.

- 1996.** Roman female portrait bust, with hair brought in

small waves to each side, and coiled on the top of the head. The bust is draped in tunic and mantle, which falls over the shoulders. There are traces of red on each side of the head.

The style is late and bad, and the work is treated almost as a relief.—*From the Cyrenaica.*

Parian marble. Height, 8 inches. Obtained by Vice-Consul Crowe, 1861.

1997. Female portrait head. The hair is brought in a series of parallel twisted tresses to a knot at the back of the head.

Greek marble, with surface much corroded. Height, 4 inches.

1998. Head of a Vestal Virgin (?). The head is that of an elderly woman, with strongly-marked features and incised eyebrows. The hair is gathered to each side from the middle of the forehead, and surmounted by a circlet and coils of plaited hair. A veil falls over the back of the head. End of 1st cent. A.D.—*Capua.*

Parian marble. Height, 1 foot $\frac{1}{4}$ inch. Bought, 1902.

1999. (Plate XIX.) Bust of a priestess of Ceres (?). The bust is that of an elderly Roman lady. The hair is wound in a plait round the crown of the head, and encircled over the forehead with a wreath of corn and poppy seed-vessels. The features are hard and worn. The surface of the head is much corroded on the left side. The shoulders are draped. 1st cent. A.D.—*Pozzuoli. Temple Bequest.*

Marble. Height, 1 foot 6 inches. Restored: nose, left side of neck, and most of the bust. *Græco-Roman Guide*, I., No. 83; Wolters, No. 1696.

2000. Unknown portrait bust of an elderly woman. The hair is brought back, in a thick tress on each side, to a knot at

the back of the head. The bust is draped with a tunic.—*Temple Bequest.*

Parian marble. Height, $8\frac{3}{4}$ inches.

- 2001.** (Plate XIX.) Portrait head of an old woman. The face and neck are thin, with prominent cheek-bones. The hair, confined by a broad band, is brought in waves across the temples to a knot at the back of the neck. The ears have been bored for metal earrings. The nose is injured.—*Rome.*

Greek marble. Height, 10 inches. Purchased, 1887.

- 2002.** (Plate XXII.) Female bust. The hair is waved over the forehead, and clustered in rows of curls on each side of the face. Behind, it falls down the nape of the neck. The character of the head-dress resembles that of Agrippina and Antonia. The lips are slightly parted. The execution of this head is poor.—*Temple Bequest.*

Italian marble. Height, 1 foot $2\frac{1}{2}$ inches. Restored: nose and bust.
Græco-Roman Guide, I., No. 82; Mansell, No. 1301.

- 2003.** (Plate XXII.) Female bust. This is probably the portrait of a Roman lady of the time of Nero. The hair is arranged in rows of small ringlets over the forehead, and falls down the nape of the neck in a club, with two long tresses on each side. On the head is a spirally twisted band. The ears are bored for earrings. The bosom is draped.—*Temple Bequest.*

Fine Parian marble. Height, 1 foot $4\frac{1}{2}$ inches. Restored: nose, mouth, chin, and right shoulder. *Græco-Roman Guide*, II., No. 182.

- 2004.** (Plate XXII.) Female bust, on a roughly-moulded circular plinth. The hair is arranged in a triple row of formal curls over the forehead and gathered into a circular

plait coiled at the back of the head after the fashion of the ladies of the end of the first century A.D. The nose is wanting.

Pentelic (?) marble. Height, 1 foot 10 $\frac{1}{4}$ inches. *Græco-Roman Guide*, II., No. 152. The features may be compared with the so-called Julia, daughter of Titus, in the Vatican. (Bernoulli, *Röm. Ikonographie*, II., 2, pl. 15.)

2005. Bust of an empress (?). The head is turned slightly to its right. The head-dress consists of a row of corkscrew curls round the forehead, and behind it a triple row of rolled curls. At the back the hair is gathered in large waves, and a tress falls on each shoulder. It probably terminated in a club, which was a separate piece now wanting. The eyebrows are incised, and the pupils of the eyes are marked.

The head has been called Messalina, but for her portrait there is little evidence, as it rarely occurs on the coins. It has also been attributed to Agrippina, wife of Claudius, or to Domitia (by Taylor Combe—see *Mus. Marbles*, x., pl. 7), but neither of these attributions is satisfactory.—*Towneley Coll.*

Italian marble. Height, 1 foot 7 inches. Restored: nose, and part of left cheek, and upper lip; bust. The whole has been worked over. Found in the grounds of the Villa Casali, on the Esquiline Hill. *Mus. Marbles*, X., pl. 7; Ellis, *Town. Gall.*, II., p. 27; *Græco-Roman Guide*, I., No. 13; Mansell, No. 1263; Bernoulli, *Röm. Ikonographie*, II., 1, p. 363. Cf. *Num. Chron.* 1894, p. 4.

2006. (Plate XXII.) Unknown female head, broken off from a draped bust. The head-dress resembles that of Marciana, sister of Trajan, on Roman coins. The hair is arranged in three rows of curls over the forehead, the curls being treated in a peculiar way, as if the subject was a sculpture in relief, and the curls were foreshortened. A long plait was wound round the back of the head. The nose is

broken away. The eyebrows are strongly indicated. Traces remain of the drapery of the bust.—*Carthage*.

Greek marble. Height, 1 foot 3 inches. Excavated by Dr. N. Davis, 1857. *Græco-Roman Guide*, I., No. 85. For Marciana's portrait, cf. Bernoulli, *Roem. Ikonographie*, II., 2, Münztaf. 3, Nos. 8-11.

- 2007.** (Plate XXII.) Female head inclined slightly upwards and to right. The hair is brought in plaits to the back of the head, where it is coiled as on the portraits of Lucilla. The pupils of the eyes are strongly marked. The head is worked to fit a socket in a bust or statue.

Parian marble. Height, 1 foot. Restored: left eyebrow, nose and lips. Bought of Castellani, 1879.

- 2008.** Female head, much mutilated about nose and head. The hair is brought in waves down each side of the face, and gathered at the back. There are small curls in front of each ear. There is a large hole in the top of the head. About 100 A.D.—*From Crete*, 1862.

Pentelic marble. Height, 11 inches. *Græco-Roman Guide*, II., No. 160; *Arch. Anzeiger*, 1862, p. 311*, No. 3.

- 2009.** (Plate XVIII.) Unknown portrait bust of a woman, half length. The bust is that of a woman in middle life, with raised eyebrows, slightly aquiline nose, and full chin. The hair is brought in artificial waves to each side. Some locks fall in front of the ears, and some down the neck behind the ears, while the greater part is looped up behind in a plaited coil. The eyebrows are incised, and the pupils of the eyes are strongly marked.

The bust is draped in a sleeved tunic studded on the shoulders, and girt at the waist, and a mantle, which passes round the right arm and over the left shoulder. The arms, now wanting from the middle of the forearm, were raised and advanced.

The treatment of the bust is peculiar. In front it is more statuesque than usual, though the surface is kept somewhat flat. At the back it is hollowed out, in the usual fashion of a bust. The drapery under the arms was carried lower than that of the body, which rested on a support, now missing.

The dressing of the hair cannot be exactly paralleled from the coins, but it corresponds most nearly to that in fashion in the time of Elagabalus—about 220 A.D.

Greek marble. Height, 2 feet 4 inches. Unrestored. Bought of Castellani, 1879.

2010. Roman female portrait head of the 3rd century A.D. (cf. No. 1920). The hair falls in waves at each side, and is gathered up in a mass at the back. The nose and lips are wanting, and the surface is injured. The pupils of the eyes are marked.

Marble. Height, $10\frac{1}{2}$ inches.

2011. (Plate XXI.) Youthful female bust. The hair is drawn back and looped up behind in a broad plait, after the fashion which the coins show to have been adopted by Tranquillina and Otacilia (about 250 A.D.). The pupils of the eyes are incised.

Italian marble. Height, $10\frac{3}{4}$ inches. Restored: nose, chin, neck, and bust. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 95A; Mansell, No. 1322.

2012. (Plate XXII.) Female portrait head, worked to fit a socket in a bust or statue. The hair falls back over the ears, and is looped up behind, as in the heads of Tranquillina and Otacilia. Unfinished at the back. The eyebrows and pupils are strongly marked.

Parian marble. Height, 1 foot 3 inches. Unrestored. Bought of Castellani, 1879. Mansell, No. 1317.

- 2013.** Female portrait head. The nose is lost, and the face is mutilated. The hair falls down at the back, and is gathered up again on the head, as in the time of Tranquillina and Otacilia. 3rd cent. A.D.—*Sidon*.

Marble. Height, $9\frac{1}{2}$ inches. This head was found with No. 1955, and the sarcophagus No. 2303.

- 2014.** (Plate XXII.) Head of a Roman lady, inclined upwards to her left. Her hair is waved across the brow and temples, and after passing behind the ears is plaited and doubled up over the crown of the head. The head-dress resembles that of Herennia Etruscilla.

Parian marble. Height, 11 inches. Restored: tip of nose. Bought of Castellani, 1873. *Græco-Roman Guide*, I., No. 94; Mansell, No. 1270.

MALE TORSOES.

- 2020.** Figure of a boy, standing to the front with the body and arms wrapped in a large mantle. The left arm is near the left hip, and the right arm is pressed against the breast. The head, which was separately attached, and the right foot are wanting. The figure may be a Telesphoros, but there is nothing certainly distinctive.—*Elgin Coll.*

Pentelic marble. Height, 1 foot 9 inches. *Synopsis*, No. 227 (78); Ellis, *Elgin Marbles*, II., p. 118, No. 227; Clarac, IV., pl. 551, No. 1165A.

- 2021.** Torso of a youth. He stands on the left leg, with the right leg slightly advanced. Both are broken off at the knees. The left arm (broken off above the elbow) hung by the left side. The right arm was extended. Tresses of hair fall on the shoulders. By the left side are remains of a tree stump, and branches from the same are seen in

contact with the left shoulder. The torso would be suitable for an Eros, except for the fact that it is wingless.

Parian marble. Height, 1 foot 1 inch.

2022. Torso, from the breast to the knees, of a young boy, with the left leg somewhat raised.—*Carthage*.

Parian marble. Height, 6 inches. From the excavations of Dr. N. Davis, 1857.

2023. Nude torso of a standing boy, from the neck to near the knees. Both arms were raised. The ends of curls fall on his shoulders. There are marks of an attachment to a stump by the right thigh.—*Carthage*.

Marble. Height, 1 foot $6\frac{1}{2}$ inches. From the excavations of Dr. N. Davis, 1859.

2024. Nude torso of a standing youth, from the neck to near the knees. He stood on the left leg, with the left arm drawn back. There are remains of a stump by the left thigh, and of an uncertain object behind the right shoulder.—*Carthage*.

Marble. Height, 1 foot $9\frac{1}{2}$ inches.
From the excavations of Dr. N. Davis, 1857.

2025. (Fig. 18.) Torso of a youth standing, from the neck to the knees. He is draped with a mantle, which covers the legs, and passes round the back and over the left shoulder. He carries a cornucopia of fruit on the left arm. Ordinary Roman work. — *Presented by R. W. Hamilton, Esq., 1840.*

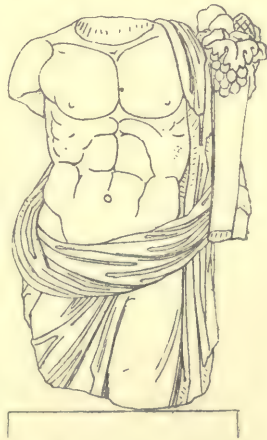


Fig. 18. No. 2025.

Pentelic marble, somewhat corroded. Height, 1 foot $11\frac{1}{2}$ inches.
VOL. III. O

- 2026.** Nude torso, from the waist, of a youth standing. It is broken off above the left knee, and at the upper part of the right thigh. There are traces of an attachment to a stump by the left thigh.—*Presented by Admiral Spratt, C.B., 1874.*

Parian marble. Height, 1 foot $2\frac{1}{2}$ inches.

- 2027.** Youthful male torso, from the neck to the knees—perhaps of Apollo. The figure stands on the right leg, with the left leg crossed in front of it. The left arm, wanting from the shoulder, was extended and raised. The right arm, wanting from near the elbow, crossed the body.

Parian marble. Height, $9\frac{3}{4}$ inches. The right breast and shoulder and left leg are mended, but original.

- 2028.** Torso of a youth standing, from the neck to the groin. Both arms are broken off above the biceps. The right arm was raised and extended, while the left arm was somewhat drawn back by the left side. Above the left hip a hole is drilled for the insertion of an object in metal.—*From Crocodilopolis (Fayum). Presented by Rev. G. J. Chester, 1870.*

Parian marble. Height, 1 foot 2 inches.

- 2029.** (Fig. 19.) Torso of a youth, standing mainly on the right leg, with the left leg slightly advanced. The right arm rested by the right thigh, and the left arm was connected by supports with the left ribs. The head, left arm (except tips of fingers), right arm from above the elbow, and legs from the knees, are wanting.

Pentelic marble. Height, 2 feet 1 inch.

- 2030.** Torso, from the neck to near the knees, of a youthful male figure, which is nude, except for a mantle on the left shoulder.—*Cos.*

Parian marble. Height, 1 foot 2 inches. Obtained by C. T. Newton, 1859.

- 2031.** Torso of a nude youth, broken off at the knees; the head and arms, which were separately attached, are wanting. The figure stands on the left leg, with the right knee bent and with the right shoulder raised, and must have been leaning heavily with the right arm on a support, of which traces remain by the right side. Tresses of curling hair fall on the shoulders. The figure was compared by Sir C. Newton with the figure of Hypnos (Sleep) at Madrid (*Arch. Zeit.*, 1862, pl. 157), but the pose appears to be different. The long curls suggest Hymenaeus (cf. No. 1703). — *Farnese Coll.*, 1864.

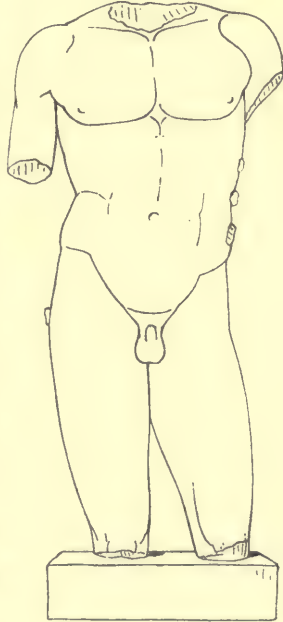


Fig. 19. No. 2029.

- 2032.** Fragment of draped torso of a youth, from near the waist to near the ankles. He wears a mantle, the lower edge of which falls obliquely across the shins. Hellenistic work.— *Cos*.

Parian marble. Height, 2 feet $\frac{1}{2}$ inch. From C. T. Newton's excavations, 1859.

- 2033.** Torso of a youth, from the neck to the middle of the thighs. He stands beside a rectangular cippus, on which he leans his left arm. A piece of drapery passes from round the back (where it is hardly worked), about the

thighs, and over the left arm. Weak and characterless sculpture.—*Rhodes or Budrum*.

Greek marble. Height, $11\frac{1}{2}$ inches. Obtained by A. Biliotti, 1865.

- 2034.** Nude torso of a young man, from the neck to the middle of the thighs. A small piece of drapery falls over the left shoulder and about the left arm. The right arm and shoulder, and the left arm from the elbow, are broken away.—*Carthage*.

Parian marble. Height, 2 feet $4\frac{3}{4}$ inches. From the excavations of Dr. N. Davis, 1857.

- 2035.** Nude male torso, from the neck to below the left knee. The figure stands on the right leg (broken off at the middle of the thigh), with the left leg bent back at the knee. Both arms are broken off at the armpits. There are marks of attachment, for the right arm by the thigh, and for the left arm, which must have been bent at the elbow, by the left side.

Coarse-grained marble. Height, 4 feet 2 inches.

- 2036.** Torso, from the waist to near the knees, of a male figure, nude except for a mantle which passes round the legs. Hellenistic work.—*From the supposed site of the Temple of Dionysos, Cnidos*.

Parian marble. Height, 3 feet 1 inch. Excavated by C. T. Newton.

- 2037.** Torso, from the neck to near the knees, of a male figure, standing with the weight on the right leg. The head, right arm, and left hand are wanting. The only drapery is a chlamys thrown over the left shoulder and wound round the left arm. On its outer surface are remains of an uncertain object, perhaps part of an attribute such as a sword held in the left hand. The torso has been called a Mercury, but it would serve better for a Hellenistic

portrait statue treated in a heroic manner.—*Found at Hierapytna in Crete. Presented by Admiral Spratt, 1854.*

Marble, strongly stratified. Height, 3 feet 8½ inches. *Græco-Roman Guide*, II., No. 68.

- 2038.** Torso of a male figure standing. The left arm was extended, while the right arm hung by the side. Some object, held probably in the right hand, has been attached to the right thigh. The forms are youthful, but rather spare.—*Farnese Coll.*

Parian marble. Height, 3 feet 6½ inches. Purchased from the ex-King of Naples, 1864. *Græco-Roman Guide*, II., No. 96; Mansell, No. 813.

- 2039.** Male torso, broken off below the hips. The head and arms, which were originally of separate pieces of marble, are wanting. The right arm was extended laterally, while the left arm went downwards and backwards.

Parian marble. Height, 2 feet 5 inches. The right shoulder has been repaired. *Græco-Roman Guide*, II., No. 82. From Blayds Coll. Purchased, 1849.

- 2040.** Male torso, standing on the left leg, nude, except for a piece of drapery on the left shoulder. The head, which was separately attached, is lost; also the arms from middle of upper arm, the right leg from the knee, and the left leg from the middle of the thigh. The body is in three pieces, joined together by a cross-piece of marble let in. Ordinary Græco-Roman work.

Marble. Height of torso, 3 feet 4½ inches. Purchased, 1849. The figure has been mounted on an antique moulded pedestal worked on the top, as if to form a base for a term.

- 2041.** Male torso, from the neck to the groin. The drapery consisted of a cloak passing round the right hip and over the left shoulder. The head and right arm were separate

pieces, attached. The left shoulder is broken away. The figure seems to have stood on the right leg, with the left shoulder supported, and somewhat raised.—*Cos.*

Parian marble. Height, 2 feet 7 inches. Obtained by C. T. Newton, 1859.

- 2042.** Draped male torso. The right arm, and legs from the knees are wanting. The body, left arm and hand are closely enveloped in a mantle, under which is a tunic. The drapery is of a peculiar leathery texture. The head was a separate piece attached in a socket.—*Cos.*

Parian marble. Height, 3 feet $6\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 89. Obtained by C. T. Newton.

- 2043.** Draped male figure standing on the left leg, with the right knee slightly bent, wearing tunic, toga, and sandals. The head, arms, and some parts of the drapery were separately attached, and are now wanting.

Marble. Height, with plinth, 4 feet $4\frac{3}{4}$ inches.

- 2044.** Rudely worked torso of a draped male figure, from the neck to the waist. The figure is closely wrapped in a mantle. The right hand issues from a fold of the mantle before the breast; the left hand is by the side.—*Probably from Kertch*, 1856.

Marble. Height, 1 foot $10\frac{1}{2}$ inches.

- 2045.** Torso of a standing male figure, draped in a mantle which passes round the body and over the left shoulder, and wearing sandals. The right arm rested on the right thigh (the fingers are alone preserved). The left arm was advanced from the elbow. The hand is lost. The work is poor and ineffective.

Parian marble. Height, 2 feet 2 inches.

- 2046.** Torso of a male figure, from the neck to near the

ankles, standing on the right leg, with the left knee bent. A large mantle passes round the body and over the left shoulder, leaving the right shoulder bare. He wears a scarab suspended from a necklace. Traces of gilding remain on the scarab.—*Towneley Coll.*

Marble, partly burnt. Height, $7\frac{1}{8}$ inches. *Synopsis* (1808), p. 108, No. 73; Ellis, *Town. Gall.*, I., p. 270.

- 2047.** Male torso, from the neck to the thighs. Both arms, now wanting, were raised above the head. The torso, which is of muscular build, is ancient, though the treatment of the pubes is peculiar.

Parian marble. Height, $9\frac{3}{4}$ inches.

- 2048.** Torso, probably of a Roman emperor in armour (2nd cent. A.D.). The head, right arm from above elbow, and left hand and wrist, are wanting. This figure wears a sleeved tunic reaching to the knees, over which is a cuirass richly decorated round its lower edge with embossed ornaments, of which remain the following: in the centre, a lion's head; on the left, an eagle's head, a helmet, a circular rosette, an Amazon's shield; on the right, two oblong shields crossed, and a rosette. The upper part of the cuirass has been ornamented on the right side of the body with a winged Gryphon in relief. The cuirass is bound with a girdle, and partially covered with the cloak, which is fastened on the right shoulder, and falls over the left arm. Under the cuirass hang leather straps over the loins; on the feet are military boots, laced over the instep, and terminating in panther skin. By the left leg is the stem of a tree. The attitude is that of an emperor addressing his soldiers.—*Carthage.*

Parian marble. Height (without plinth), 6 feet 5 inches. Discovered by Sir Thos. Reade, and obtained by Dr. N. Davis, in 1857. *Græco-Roman Guide*, II., No. 79.

- 2049.** Rudely executed torso of a figure in Roman armour from the neck to the waist, wearing cuirass, paludamentum and sword, much mutilated. The head was a separate piece, now lost. 2nd-3rd cent. A.D. (?).

Marble. Height, 1 foot $8\frac{1}{2}$ inches.

- 2050.** Lower part of torso of a colossal figure in armour, with a fringed skirt, coming below the cuirass, and part of an under chiton. Late Roman work.

Marble. Height, 2 feet; width, 2 feet 7 inches.

- 2051.** Bust, wearing a cuirass. The head is lost. The bust terminates in a flat bed, below the breasts. It is draped with a tunic, above which is a cuirass, having in the middle a Gorgoneion to the front with snakes knotted under the chin. On the dexter shoulder-piece is a draped Victory carrying a trophy on a pole over her shoulder. On the sinister shoulder-piece is a ring (probably suspended from a lion's mouth), tied to the cuirass. The arms appear to have been attached, as were also further ornaments on the shoulder-pieces.—*From Prienè. Presented by the Society of Dilettanti, 1870.*

Parian marble. Height, $9\frac{1}{4}$ inches.

- 2052.** Bust, of life size, consisting of the shoulders of a male figure wearing a tunic and a mantle, fastened on the right shoulder with an iron stud, of which traces remain. The head, now wanting, was set in a socket.

Variegated alabaster. Height, $8\frac{1}{2}$ inches.

FEMALE TORSOES.

- 2060.** Draped female torso, probably of a Roman empress. (1st cent. A.D.). The head, right arm from elbow, and left arm from waist, are wanting. The body is clad in a long chiton with sleeves girt at the waist, over which is a mantle wound round the body, and thrown over the back of the head. The right hand raised the edge of the mantle, near the shoulder. This figure stands on the right leg; the left is slightly bent. The composition of the drapery is good, but the execution coarse.—*Carthage*.

Parian marble. Height (without plinth), 5 feet 10½ inches. Discovered by Sir Thos. Reade, and obtained by Dr. N. Davis, in 1857. *Græco-Roman Guide*, II., No. 81.

- 2061.** Lower part of a female figure, larger than life, from the breasts. She leans somewhat forward, standing on the left leg, with the right leg behind. She wears a close-fitting chiton girt round the hips, and a flying mantle passes over her arms. She stands on a moulded plinth. The right arm is lost, and also the left forearm, which was separately attached. In a florid style, roughly worked. 1st–2nd cent. A.D. (?).—*Carthage*.

Grey marble. Height, with plinth, 5 feet 9 inches. The feet are restored. From the excavations of Dr. N. Davis, 1859.

- 2062.** Draped female torso. The figure stands on the left foot, with the right leg drawn back, and wears a long tunic with studded sleeves and a large mantle, which is thrown over the left shoulder, and envelopes the left arm. The head, which was separately made, fitted into a socket. The forearms and most of the feet are wanting. Finely composed and deeply wrought drapery. 4th cent.

B.C. (?).—*From Claudos, near Crete. Presented by Admiral Spratt, 1854.*

Pentelic marble. Height, 5 feet 6 inches. *Græco-Roman Guide*, II., No. 69; Mansell, No. 813; Amelung, *Basis aus Mantinea*, p. 54 ("apparently of the time of the Parthenon"); Reinach, *Répertoire de la Statuaire*, II., p. 677, fig. 2.

- 2063.** Draped female torso. The head is wanting. The figure wears a long tunic and a closely wrapped mantle, which passes round the arms and over the left shoulder. The right hand, now for the most part lost, was wrapped in the fold of the mantle above the breast. The left forearm, which fell by the thigh, is also wanting. The figure wears shoes, and stands on a roughly moulded plinth. The execution is slight, and the back almost unworked.—*From Magnesia on the Maeander. Presented by Hyde Clarke, Esq., 1867.*

Parian marble. Height, 4 feet 5 inches.

- 2064.** Draped female torso. The figure stands, wearing a long chiton and a mantle wrapped closely about her. She stands chiefly on the left leg, with the right knee bent. The head, which was separately attached, arms and feet are wanting. The work is clumsy.

Pentelic marble. Height, 5 feet 4 inches.

- 2065.** Draped female torso. Lower part, from the waist, of a figure of slender build, standing on the right foot, with the left foot slightly drawn back. She wears a long chiton, which falls in rich folds, and a himation, which is drawn tight, about the right thigh and across the body. She has shoes, and stands on a plinth. Both arms are wanting, but remains of some object, perhaps a lyre, are seen near the waist. Clarac interprets the figure as Hygieia, but the doubtful object is not a serpent. The

back is slightly worked. Hellenistic work (?).—*Elgin Coll.*

Pentelic marble. Height, 3 feet $7\frac{1}{2}$ inches. Restored: left thigh and calf. *Synopsis*, No. 109 (299*); Clarac, IV., pl. 552B, No. 1186F; Ellis, *Elgin Marbles*, II., p. 118.

- 2066.** Draped female torso. Lower part of a standing figure, with the weight on the right leg, and the left foot slightly drawn back. The surface is only preserved from near the knees. The chiton falls in deep-cut vertical folds. On the feet are sandals. Greek work.—*From the Temenos of Demeter at Cnidos.*

Pentelic (?) marble. Height, 2 feet 7 inches. For the Temenos of Demeter, compare vol. II., p. 200.

- 2067.** Draped female torso, larger than life, from the neck to the waist. The figure is wrapped in a mantle, which passes over the arms. The left arm was bent across the waist, and the right arm was raised. The head was separately attached, and there was a joint at the waist. Late work.—*Probably from Kertch*, 1856.

Marble. Height, 2 feet.

- 2068.** Draped female torso, from the waist to below the knees. The figure wears a short tunic girt round the waist and falling to near the knees, and is advancing rapidly, with right leg in front. It was partly supported by a stump which is seen between the legs.—*Carthage.*

Parian marble. Height, 11 inches. From the excavations of Dr. N. Davis, 1859.

- 2069.** Draped female torso, from the neck to the knees. The right leg was slightly advanced, with the knee bent. The figure was draped in a close-fitting tunic and a large mantle, which hung over the left shoulder, and was

probably held by the right hand before the right thigh. Both arms are now wanting. The left arm was raised.—*Carthage*.

Marble. Height, $11\frac{1}{4}$ inches. From the excavations of Dr. N. Davis, 1857.

- 2070.** Draped female torso, from the neck to the waist. The head was set in a large socket. The figure was draped with a tunic and a mantle, which passed round the body and over the left shoulder. The right arm, wanting from the armpit, was attached by two dowels. The left arm was a separate piece attached by a flat joint. Poor and late work.—*Carthage*.

Marble. Height, 1 foot 2 inches. From the excavations of Dr. N. Davis, 1857.

- 2071.** Draped female torso, from the neck to the knees. The figure stands on the left leg, with the right knee bent. She wears a long, clinging tunic, which has fallen down, leaving the left shoulder bare, and a mantle which falls down the back, and was wrapped about the left arm, while a part was held aloft in the right arm, now lost. Attic work.—*Athens*.

Parian marble. Height, 11 inches. Said to have been found in the Theatre of Dionysos. Bought, 1866.

- 2072.** Draped female torso, wearing a chiton, which is girt under the breasts, and a mantle which passes round the body, under the right arm and over the left arm. The head, right arm, left hand, right leg from the hip, and left leg from the knee, are wanting. The back is only slightly worked. Attic work.—*Elgin Coll.*

Pentelic marble. Height, 1 foot $9\frac{1}{2}$ inches. *Synopsis*, No. 245 (296).

- 2073.** Female figure, standing to the front. She wears a long chiton and mantle, which passes round the body, from the left shoulder, under the right arm, and across the left forearm, having been wrapped about the hand. She has sandals, and stands on a rough plinth. The head, right forearm, and left hand are wanting. Hellenistic work.—*Elgin Coll.*

Pentelic marble. Height, 2 feet 1 inch.
Synopsis, No. 200 (90).



Fig. 20. No. 2074.

- 2074.** (Fig. 20.) Female figure, standing to the front, chiefly on the left leg. She wears a long chiton, girt under the breasts, and a mantle, which passes from the left shoulder about the body, under the right arm and over the left forearm. The figure also wears shoes, and stands on a rough plinth. The head, right forearm, and left hand are wanting. Hellenistic work.—*Sparta. Presented by Col. W. M. Leake, R.A., 1839.*

Pentelic marble. Height, 2 feet.

- 2074*.** Nude female torso, from the neck to the waist. The right arm was raised, and the head thrust forward. The head and left arm were separate pieces, attached.—*Calymnos.*

Parian marble. Height, $5\frac{1}{4}$ inches. Excavated by C. T. Newton, 1856.

- 2075.** Draped female figure, from below the middle of the thighs. It is composed as if advancing to the left, with

right foot advanced. She wears a long tunic and sandals. The drapery at the back is only slightly worked.—*Cos*.

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches. Obtained by C. T. Newton, 1859.

- 2076.** Torso of a draped woman, advancing on tip-toe, with right foot to the front. She wears sandals, and a long tunic, with a diploidion, confined by a string, which passes over the right shoulder, and under the left breast. The head and arms were separate pieces, and are now lost. The folds in front are finely finished, while those behind are almost uncut. Hellenistic work.—*Cos* (?).

Parian marble. Height, 1 foot 11 inches. Bought from A. Biliotti, 1868.

- 2077.** Torso of a dancing woman, standing on her left leg, with the right foot far advanced. She wears a close-fitting tunic, which leaves the right shoulder bare, and is confined with a knotted girdle under the breasts. A mantle passes round the legs and over the left forearm. Some of its folds were held in the right hand, which is now wanting. Hellenistic work.—*Presented by Messrs. Lysimachos and Minos Calocherino of Crete*, 1867.

Marble. Height, 1 foot $11\frac{1}{2}$ inches.

- 2078.** Draped female torso, from the neck to the waist, wearing a sleeveless tunic, girt under the breasts. The head, now wanting, and left arm, were separately attached. Two small holes are drilled in front of the girdle.—*Rhodes* (?).

Marble. Height, 5 inches. Obtained from A. Biliotti, 1868.

- 2079.** Lower half of a draped female figure, standing chiefly on the right leg, on a rocky ground. She is wrapped in a large mantle. The left leg is entirely cut away from

the middle of the thigh, for the insertion of a separate piece.—*From the neighbourhood of Mytilenè.*

Marble. Height, 1 foot $6\frac{1}{2}$ inches. Obtained by C. T. Newton, 1854.

- 2080.** Draped female torso. The drapery consists of a tunic, which has slipped off the right shoulder, and is girt round the waist, and a mantle, which passes over the left shoulder and round the body. The head and right arm (which were separate pieces) are wanting. The left forearm is also wanting from near the elbow. It was extended to the front. The back of the figure was never completed.—*Rhodes.*

Parian marble. Height, 9 inches. Obtained from A. Biliotti, 1868.

- 2081.** Draped female torso. The figure stands chiefly on the right leg, and wears a long chiton and diploïdion. The left arm appears to have held some object, perhaps a lyre, before the body. The head (which was separately attached), the right shoulder and arm, and most of the left arm, are now wanting. Seven holes are drilled on the right side and shoulder, for the attachment of a metal object. The back is roughly sketched.—*Rhodes.*

Marble. Height, 2 feet. Obtained from A. Biliotti.

- 2082.** Torso of a draped female figure, advancing to the front, with the right leg foremost. She wears a long chiton, and an upper garment, which falls down the front and at the right side in folds treated in a slightly archaistic manner. The head and arms, now wanting, were separately attached. The back is rough. Hellenistic period.—*Phanes, near Cameiros, in Rhodes.*

Marble. Height, 2 feet 1 inch. Obtained from A. Biliotti, 1868.

- 2083.** Draped female torso, from the neck to below the waist.

The drapery consists of a tunic, with a girdle, and a narrow belt which passes from the right shoulder to the left side. The head was inserted in a socket, and the arms were separately attached. Hellenistic period.—*Rhodes* (?).

Parian marble. Height, 7 inches. Obtained from A. Biliotti, 1868.

- 2084.** Draped female torso, standing to the front, with the right foot drawn back. She wears a long tunic, with diploidion and sandals, and has a mantle wrapped round her legs. The right arm was raised, and attached by a dowel. The back is split away. The neck is worked for a joint. Hellenistic work.—*Rhodes or Budrum*.

Parian marble. Height, 1 foot $10\frac{1}{4}$ inches. Obtained from Messrs. Salzmann and Biliotti, 1865.

- 2085.** (Plate XXIII.) Fragment of a female figure, from the waist downwards. The figure stands, with left knee bent, and is nude, except for a large mantle, which passes around the legs, and up behind, as if held aloft by the raised left hand. The type is suggestive of statues of Leda, which are similarly draped, but the pose of the left foot is different, and there are no traces of a swan.—*Rhodes*.

Parian marble. Height, 1 foot $5\frac{1}{2}$ inches. Obtained by C. T. Newton, 1859.

- 2086.** Lower part of a female figure, from the waist. The figure wears sandals, a long chiton, and perhaps also a mantle, which was wrapped about the upper part of the body. She stands chiefly on the right leg. The back is only slightly worked.—*Rhodes* (?).

Marble. Height, 1 foot $3\frac{1}{2}$ inches. Obtained from A. Biliotti, 1870

- 2087.** Draped female torso, from the neck to the hips. The

figure stands with the right leg advanced. The right arm is broken away, and the left arm is wanting from the elbow. The drapery consists of a close-fitting tunic, tied under the breasts, and a mantle, which passes round the back and legs, and was gathered over the left arm.

—*Rhodes or Budrum.*

Marble. Height, 1 foot $2\frac{1}{2}$ inches. Obtained from Messrs. Salzmann and Biliotti, 1865.

- 2088.** Draped female torso. The figure stands to the front, with the left foot drawn back. The drapery consists of a long tunic and shoes, and a mantle, which envelopes both arms and the right hand. The left arm is bent upwards at the elbow, and rests on the breast. The right hand issues from the mantle, by the left thigh. The work is weak, without character, though gracefully composed.

Parian marble. Height, 1 foot $3\frac{1}{4}$ inches. Obtained from A. Biliotti, 1870.

- 2089.** (Plate XXIII.) Draped female torso, from the neck to the knees. The figure rested on the left leg, with the right arm raised. The left arm, which rested by the left thigh, is wanting from the elbow. The figure is draped in a long tunic, girt under the breasts, and a mantle, which falls from the right shoulder and passes round the legs. Hellenistic work.—*Rhodes (?)*.

Parian marble. Height, 1 foot 1 inch. Obtained from A. Biliotti, 1874.

- 2090.** Torso, from the neck to the middle of the thighs, of a female figure, which is posed on the left leg, with the right leg slightly advanced. The drapery consists of a close-fitting tunic, girt under the breasts, and a mantle, which passes over the left shoulder, round the back and across the right leg. The right arm was raised, and the

left arm rested on the left thigh. The head was a separate piece, attached by a dowel. Greek work, roughly finished.
—*Rhodes*.

Parian marble. Height, 8 inches. Obtained from A. Biliotti, 1874.

- 2091.** (Plate XXIII.) Draped female torso. The figure stands to the front, with the right knee bent and with the open left hand resting on the left thigh. The right arm (attached by a dowel) was raised. The drapery consists of a long tunic, girt under the breasts, and a mantle, which passes over the left shoulder and about the right thigh, falling in folds between the legs. The head was separately worked. Hellenistic period.

Parian marble. Height, 1 foot 5 inches. Obtained from A. Biliotti, 1874.

- 2092.** Draped female torso, from the neck to the waist, wearing a sleeveless chiton, with a knotted girdle under the breasts, and slipping off the left shoulder. A mark of attachment makes it probable that the right arm was bent before the body.

Parian marble. Height, $8\frac{1}{2}$ inches. Obtained from A. Biliotti, 1868.

- 2093.** Draped female torso. The figure stands on the left leg, with the right knee bent. She wears a long chiton, a mantle, from which her hands alone issue, and shoes. There are remains of a doubtful object in the left hand.

The back is slightly worked. The figure stands on a rough plinth. The head was separately attached, and is now lost. Hard and conventional work.

Marble. Height, 2 feet $6\frac{1}{2}$ inches.

- 2094.** Female torso, from the neck to the hips, draped in a tunic, and a mantle which passes over the shoulders, and

in a roll round the body. Both arms, now wanting from the elbows, were advanced. The head was inserted in a socket. Below, the torso terminates with a flat bed across the hips. The style is barbarous and rough.

Marble. Height, 2 feet 2 inches.

- 2095.** (Plate XXIII.) Draped female figure, seated on rocks to the left, with the right knee raised. The left arm, now wanting from the biceps, probably leant on the rocks; the right forearm, attached by a dowel, was advanced. The figure is draped in a tunic, girt under the breasts, and slipping off the right shoulder, and a large mantle, which is wrapped about the legs and falls over the rock.—*Probably from Rhodes.*

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches. Obtained from A. Biliotti, 1868.

- 2096.** Torso of a draped female figure, enthroned. She is seated on a chair with back, ornate legs, and footstool, and is draped in a tunic, girt under the breasts, and a mantle, which passes round her back and across her knees. The left arm, now lost, was raised. The right arm was bent forward at the elbow, where the forearm, a separate piece, now missing, was attached by a dowel. The right foot was similarly attached, and the head was inserted in a socket.—*Halicarnassos.*

Parian marble. Height, 1 foot $4\frac{1}{4}$ inches. Bought, 1876.

- 2097.** Lower part of draped female figure, from the knees. The right foot, now wanting, was advanced, and the left drawn back.—*Cos.*

Marble. Height, $10\frac{1}{4}$ inches. Obtained by C. T. Newton.

- 2098.** Lower part of a draped female figure, preserved from below the knees. The drapery consisted of a long tunic

and a large mantle. The figure wears sandals, and stands on a small plinth.—*Ephesus*.

Parian marble. Height, 1 foot 3 inches. From the excavations of J. T. Wood.

PORTIONS OF THE HUMAN BODY.

- 2100.** Male right arm, extended horizontally, and slightly bent at the elbow. The fingers are closed, and a spear or sceptre probably passed through them. The arm was attached by a dowel at the deltoid.—*From the Temple of Apollo, at Calymna*.

Marble. Length, 2 feet. Excavated by C. T. Newton. *Travels and Discoveries*, I., p. 305.

- 2101.** Left hand and wrist of a female(?) figure, holding a butterfly. This has perhaps belonged to a statue of Psychè, or possibly to an Eros.—*Towneley Coll.*

Parian marble. Length, $8\frac{1}{2}$ inches. Restored: wings of butterfly. *Græco-Roman Guide*, II., No. 143; Ellis, *Town. Gall.*, II., p. 65.

- 2102.** Right hand and forearm of a female figure, holding in the palm the head of a goat.—*Towneley Coll.*

Parian marble. Length, $10\frac{3}{4}$ inches. *Græco-Roman Guide*, II., No. 144.

- 2103.** Right hand of a female figure, of life size, holding a musical pipe.—*Towneley Coll.*

Marble. Height, $6\frac{1}{2}$ inches. *Synopsis* (1808), p. 107, No. 61.

- 2104.** Small fragment of a figure of a boy wearing a chlamys(?), holding a bird in the left hand before the breast.—*Towneley Coll.*

Dark green marble. Height, $3\frac{1}{2}$ inches. *Synopsis* (1808), p. 108, No. 70; Ellis, *Town. Gall.*, I., p. 270.

2105. Fragment with the legs, from the buttocks to the knees, of a nude boy. The weight rested on the right leg.—*Cyrenè (?)*.

Marble. Height, $11\frac{1}{2}$ inches. Probably from the excavations of Messrs. Smith and Porcher.

2106. Votive right foot in a sandal, with a serpent twisted round the ankle. Compare the following number. The serpent in both these votive monuments makes it probable that these feet were dedicated to Asclepios, out of gratitude for a cure wrought by the God.—*Towneley Coll.*

Pentelic marble. Height, 1 foot $\frac{1}{2}$ inch; length, 1 foot $4\frac{1}{2}$ inches. Brought from Rome by the Duke of St. Albans. *Mus. Marbles*, X., pl. 40, fig. 6; Ellis, *Town. Gall.*, II., p. 64; *Græco-Roman Guide*, II., No. 44.

2107. Votive right foot in a sandal; round the ankle is twisted a serpent. (Compare the last number.)—*Towneley Coll.*

Pentelic marble. Height, $10\frac{1}{2}$ inches; length, 1 foot 4 inches. Brought from Rome by the Duke of St. Albans. *Mus. Marbles*, X., pl. 40, fig. 5; Ellis, *Town. Gall.*, II., p. 64; *Græco-Roman Guide*, II., No. 43.

2108. Colossal left votive foot, originally covered with a metallic sandal, as appears from the drilled holes in the marble. The sole of the sandal is sculptured out of the marble.—*Towneley Coll.*

Italian marble. Length, 1 foot 10 inches. Restored: part of four toes, and the circular top. *Græco-Roman Guide*, II., No. 118.

2109. (Fig. 21.) Colossal right foot in a sandal, the heel somewhat raised from the ground; broken off at the instep.—*Found near Naples. Presented by Sir William Hamilton, 1784.*

Parian marble. Height, 1 foot 7 inches; length, 2 feet 11 inches. Ellis, *Town. Gall.*, II., p. 64; *Græco-Roman Guide*, II., No. 117.

Described when given, and by Combe (*Synopsis*, 1808, p. 83), as a foot of Apollo, but the evidence is not stated.

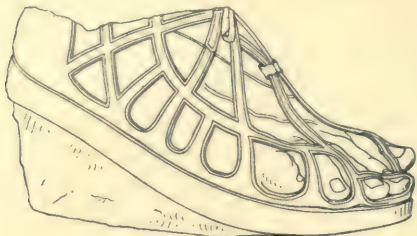


Fig. 21. No. 2109.

- 2110.** Foot of heroic size, wearing a shoe, laced up the front of the foot, and cut off smooth above the ankle.—*Presented by Benj. Bright, Esq., 1873.*

Red and yellow marble. Height, 7 inches; length, 1 foot $9\frac{3}{4}$ inches.

- 2111, 2112.** (Fig. 22.) Feet of a statue, of life size, which stood with both feet planted on the ground. The feet



Fig. 22. No. 2112.

wear low shoes, from which the toes protrude as with sandals.—*Towneley Coll.*

Italian marble. Height of each, 6 inches; length, 11 inches. The surfaces have been worked over.

- 2113.** Left foot, wearing an inner shoe, and an outer sandal, consisting of a sole and a frame of metal, laced with a leather thong, knotted in front. The metal frame is painted red. The back of the heel is a separate piece, still secured (though out of position) by its original dowel. The toe is broken away. For the form of the shoe, compare that of Mausolos (No. 1000).

Marble. Length, $9\frac{1}{4}$ inches.

- 2114.** Left foot of a figure standing, with the left heel slightly raised. The foot wears a low shoe, with the toes protruding.

Parian marble. Height, $8\frac{3}{4}$ inches; length, $11\frac{1}{2}$ inches. *Synopsis* (1808), p. 106, No. 58.

- 2115.** Left foot from middle of the instep, slightly larger than life, wearing a sandal. The foot is attached to a plinth, of which a part of the front edge remains. Ordinary work.

Marble. Length of fragment, 9 inches.

- 2116.** Front part of a right female (?) foot from a draped figure, wearing a sandal. The edge of the drapery falls across the instep.—*Presented by the Royal Institution*, 1870.

Greek marble. Height, $4\frac{3}{4}$ inches; length, 8 inches.

- 2117.** Left foot of a standing figure, wearing a close-fitting shoe, bound with broad bands, together with part of a rocky ground.—*Towneley Coll.*

Fine-grained marble. Height, 6 inches; length, 1 foot. *Synopsis* (1808), p. 107, No. 68.

- 2118.** Feet of a male statue, larger than life, standing on an irregular plinth.—*Said to have been found at the Temple of Nemesis, at Rhamnus. Presented by J. P. Gandy Deering, Esq., 1820.*

Pentelic marble. Height, 1 foot 2 inches. *Synopsis*, No. 326 (107*).

- 2119.** Base of a statue, with the lower part of a draped figure, perhaps Apollo Citharoedos. The figure stands with right foot advanced, and left foot slightly drawn back, and wears sandals. Long drapery falls over the feet to the ground. On the right of the figure is the base of a tree stump, and on its left a small swelling of uncertain meaning. The plinth is roughly moulded.—*Carthage*.

Parian marble. Height, $4\frac{3}{4}$ inches; length, 11 inches. Excavated by Dr. N. Davis, 1859.

- 2120.** Colossal right foot, wearing a sandal, shaped at the heel as a half shoe. The back is cut away, with a joint. There are traces of drapery about the ankle. The foot, with its plinth, probably formed a part of a colossal draped figure.—*From the Gymnasium, Ephesus*.

Parian marble. Length, 1 foot 11 inches. Excavated by J. T. Wood, 1867.

- 2121.** Right foot of a statue of life size, wearing a half-shoe, together with part of the plinth. The statue was that of a male figure standing, with the right foot advanced.

Greek marble. Height, 10 inches.

ANIMALS, ETC.

- 2125.** Lion, advancing, and looking to his left. The figure is on a smaller scale than its companion (No. 2126). The mouth was open. The legs are lost, and the surface is badly worn.—*Phanagoria (?)*.

Marble. Height, 2 feet 10 inches; length, 4 feet 5 inches. Macpherson, *Ant. of Kertch*, p. 51 (described as a lioness). For the history of the figure, see No. 2126.

- 2126.** Lion, advancing, and looking to his right. The mouth is wide open. The legs are lost, and also the tail, which

was separately attached. The surface is much worn.—*Phanagoria* (?).

Marble. Height, 3 feet 8 inches; length, 5 feet 8 inches. This lion, and its companion (No. 2125), are said to have been originally obtained from Phanagoria, by the Genoese, and removed by them to Kaffa. Thence they were removed by the Russians to Kertch, and were shipwrecked in the bay. After thirteen years they were recovered and placed in the Kertch Museum, whence they were taken in 1855. Macpherson, *Ant. of Kertch*, p. 51.

- 2127.** Statuette of lion seated, on a plinth, with head slightly turned to the left. The pose is not unlike that of the Lion of Chaeronea, No. 2698.—*Calymna*.

Marble of Asia Minor. Height, 9 inches. Obtained by C. T. Newton, 1856.

- 2128.** Head of a horse. The head is broken off across the neck, and the front of the lower jaw is wanting. Holes for the attachment of a bronze bridle are behind the ears and below the mouth and cheek. The wrinkles round the mouth show that the reins were pulled in. The mane and forelock are treated with freedom. The left side of the head is more carefully finished than the right and back. The head may therefore be that of the left hand horse of a chariot group. It has been assigned, on the evidence of the coinage of Tarentum, to the end of the fourth century B.C.—*Found near Tarentum. Presented by J. Reddie Anderson, Esq., 1882.*

Parian marble. Length of head, 1 foot 6 inches. *Journ. of Hellen. Studies*, III., pl. 24; p. 234 (A. Michaelis).

- 2129.** (Fig. 23.) Head of a goat inclined to its left, with mouth open.—*Towneley Coll.*

Marble. Height, $9\frac{1}{2}$ inches. Restored: horns, nose, lower jaw, and lower part of neck. The right ear is wanting. Ellis, *Town.*

Gall., II., p. 309; *Græco-Roman Guide*, II., No. 39; Mansell, No. 1252; Collignon, II., p. 606.

- 2130.** Head of a deer. The horns are broken off.—*Malta. Presented by the Rev. G. J. Chester, 1883.*

Marble. Length of head, 11 inches.



Fig. 23. No. 2129.

- 2131.** Group of two seated greyhounds, male and female, playing together. The hound in front turns round towards his companion immediately behind him, who bites his ear caressingly, and rests her left forefoot upon his shoulder. The action is easy and natural, and the group well composed. A mark round the neck of the female hound indicates the place of a metal collar. The dogs are seated on a rocky plinth. The surface of the marble is much worn in places. 2d cent. A.D.—*Towneley Coll.*

Marble. Height, 1 foot 11½ inches. Restored: mouth, nose, and some portion of the forelegs of the dog and ears of bitch. Found by Gavin Hamilton, in 1774, at Monte Cagnolo, a small hill between Genzano and Civit  Lavinia, and near the ancient Lanuvium. A companion group found by Hamilton is in the Vatican. Numerous other figures of dogs were also found at the same place. Dallaway, pp. 312, 375; for Hamilton's account of the find see *Lansdowne Catalogue*, p. 70; *Journ. of Hellen. Studies*, XXI., p. 313. *Mus. Marbles*, X., vignette; Ellis, *Town. Gall.*, I., p. 303; *Græco-Roman Guide*, II., No. 54; Mansell, No. 1250.

- 2132.** A dolphin, in a vertical position, with the tail wanting, rests on a conical base, with a fish in its mouth. Part of a support for a statue, perhaps of Aphrodit .

Marble. Height, 1 foot 1½ inches.

- 2133.** Fragment of the support of a statue of Aphroditè, with the head and fore part of a dolphin, on waves (?).—*From Lydae. Presented by J. Theodore Bent, Esq., 1888.*

Coarse-grained marble. Height, $8\frac{1}{2}$ inches.

- 2134.** (Fig. 24.) Eagle, standing, with head to the left, and wings spread. The beak is broken away.—*Hamilton Coll.*

Italian marble. Height, 1 foot 1 inch. *Græco-Roman Guide*, II., No. 36.



Fig. 24. No. 2134.

- 2135.** Eagle looking up to its left; the wings half closed. It was probably placed originally at the feet of a statue of Jupiter. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 9 inches. Restored: feet, plinth, and end of tail. Head and parts of wings mended. Found at Monte Cagnolo, and sent from Rome to Mr. Beaumont. *Mus. Marbles*, X., pl. 58, fig. 2; Ellis, *Town. Gall.*, I., p. 270; *Græco-Roman Guide*, II., No. 32; Reinach, *Répertoire de la Statuaire*, II., p. 770, figs. 3 and 5 (*sic*); *Journ. of Hellen. Studies*, XXI., p. 314.

- 2136.** Swan, standing.—*Towneley Coll.*

Red marble (*rosso-antico*). Height, 1 foot $10\frac{1}{2}$ inches. Restored: head, tail, breast, left foot, and part of both legs. Found in a vineyard midway between the walls of Rome and the Ponte Molle. *Mus. Marbles*, X., pl. 58, fig. 1; Ellis, *Town. Gall.*, I., p. 269; *Græco-Roman Guide*, II., No. 41.

- 2137.** Fragment of a serpent. The scales are indicated.—*Towneley Coll.*

Dark green serpentine. Length, $5\frac{1}{4}$ inches. *Synopsis* (1808), p. 108, No. 76.

- 2138.** Shaft of a term. The head is broken off across the neck, so that only the modelling of the neck and bust remains. These are about life size.—*Temenos of Demeter, Cnidos.*

Marble. Height, 3 feet 11 inches. Newton, *Hist. Disc.*, II., p. 381; compare No. 1313.

- 2139.** Fragment of the middle of a term, with a phallus in relief, and remains of an inscription: Τρ]όφιμον. —*Elgin Coll.*

Pentelic marble. Height, $8\frac{1}{4}$ inches. *C.I.G.*, 1033; *Greek Inscriptions in Brit. Mus.*, LV.; *Synopsis*, 382 (186); Ellis, *Elgin Marbles*, II., p. 168.

- 2140.** (Plate XXII.) Fragment of a female term. The head and neck and lower part from the hips are wanting. The body and arms are draped in a mantle; the left arm crosses the body; the left hand supports the right elbow; the right hand draws forward the edge of the drapery. Hellenistic work.—*Rhodes (?)*.

Marble. Height, 1 foot $3\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 141.

- 2141.** Term, with female bust. The hair, which is beneath a circlet in front, is brought to a knot at the back of the head, and falls in tresses on the shoulders. Rude sculpture. Inscribed: Χείωνις Δάματρι. —*From Pikerni, near Mantinea, in Arcadia. Presented by Col. W. M. Leake, R.A., 1839.*

Greek marble. Height, $12\frac{1}{4}$ inches. *C.I.G.*, 1518; Leake, *Travels in the Morea*, I., p. 111; Le Bas, No. 352 c; *Greek Inscriptions in Brit. Mus.*, CLV.; Collitz, *Griech. Dialektinschr.*, No. 1201;

Hoffmann, *Die Griech. Dialekte*, I., No. 15. Col. Leake conjectured that the term was brought from the temenos of Demeter, which Pausanias (VIII., 10, 1) mentions as existing here.

- 2142.** (Fig. 25.) Trophy. It is composed of a helmet with cheek-pieces, a bow, a pair of greaves, and a shield. These arms are attached to the trunk of a tree.—*From the plain of Marathon. Presented by John Walker, Esq., 1802.*

Marble. Height, 2 feet 9 inches. Ellis, *Town. Gall.*, II., p. 307; *Græco-Roman Guide*, II., No. 18.

- 2143.** Grotesque figure cut out of limestone rock, with a rudely-sculptured face. The figure apparently wears a necklace with bullae. The right hand and arm (which wears a sleeve) are pressed against the right side.—*From Tachtali Dagh, near Smyrna.*

Limestone. Height, 3 feet 6 inches. *Rev. Arch.*, 1876 (*N. S.*, XXXI.), p. 325.

This figure was cut in the living rock so as to form an Atlant below the mouth of a cave, partly artificial.

Cf. Spiegelthal, in *Rev. Arch.*, *loc. cit.*, p. 326, and a photograph in the Department of Greek and Roman Antiqs. Perrot (*Rev. Arch.*, *l. c.*, p. 327) rightly regards the sculpture as rude rather than early.

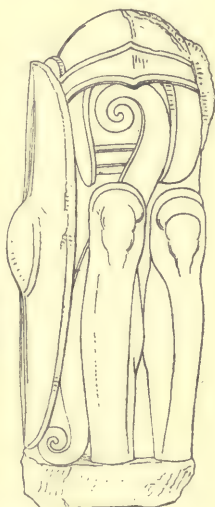


Fig. 25. No. 2142.

PART VIII.

*LATER GREEK AND GRÆCO-ROMAN
RELIEFS; DECORATIVE AND ARCHITECTURAL SCULPTURE.*

VOTIVE RELIEFS.

THE Votive Reliefs catalogued in the following section are, with a few exceptions (such as the recently acquired relief, No. 2155), of the later Greek or Graeco-Roman period, and are supplementary to those described in Vol. I., Nos. 770-817. For a general account of the character and intention of votive reliefs, see *ibid.*, p. 302.

- 2150.** Part of a votive relief. A bearded deity, Zeus, or perhaps better, Sarapis (with doubtful traces of a modius), is enthroned to the left, half draped, and wearing sandals; his throne is supported by a winged and lion-headed Gryphon. Before it is a footstool with lions' feet. He has a sceptre in his right hand. On the left is a female figure, probably Isis, who stands to the front holding a long sceptre in her left hand. The head is wanting. She wears a long chiton and mantle, which is knotted on her breast with an Isiac knot. Behind the figure is her cow standing to the right, with the head turned to the front, and a pedestal, on which are the feet of a small statue; the upper part is lost. On the right of Sarapis was a standing figure on a smaller scale (perhaps a Victory), of which only the right arm holding a palm-branch now

remains. The original width of the relief is uncertain, but it was probably completed with a group of worshippers, and must be assigned to the Hellenistic period.—*Rhodes. Presented by F. T. Palgrave, Esq., 1891.*

Parian marble. Height, $11\frac{1}{2}$ inches; width, 1 foot $2\frac{1}{4}$ inches. Taken from a wall, into which it had been built, in Rhodes. Perdrizet, *Bull. de Corr. Hellénique*, XXIII., p. 559; pl. 3, fig. 1; Amelung, *Roemische Mitt.*, XVI., p. 258. Compare the relief at Munich, *ibid.*, p. 260.

- 2151.** Cippus, containing a votive relief within a panel. A figure of Zeus, bearded, and with long hair falling on his shoulders, pours a libation from a bowl on an altar. He wears a long chiton, mantle and shoes, and carries a sceptre. Before the altar is a bull, fallen on its knees, and behind is a gnarled trunk of a tree. A moulding passes round the top of the cippus.

Inscribed with a subscription list: Ποταμάντων δηνάρια δύο· | Ποταμάντων ἡμεροπόσιον· | Ἑρμοκράτη(ς) Μυδίων δρα(χμᾶς) ὁ· | Νείκανδρος Μενίσκος(σ)κον ἡμεροπόσιον· | ἰδικος Διοδώρου | ἔριφον. The word ἡμεροπόσιον = drink for one day. This is one of a group of reliefs of which certain members are dated about the year 176, of an era which is doubtful. If the era is that of Bithynia, they would be about 121 B.C. If it is that of Sulla, about 91 A.D. According to the style, the earlier date is preferable.—*Cyzicus. Presented by A. van Branteghem, Esq., 1890.*

Marble. Height, 3 feet $5\frac{1}{2}$ inches; width, 1 foot $3\frac{1}{2}$ inches. Murray *Rev. Arch.*, 3rd S., XVII. (1891), p. 11; Perdrizet, *Bull. de Corr. Hellénique*, XXIII., p. 594; pl. 5, fig. 2; Amelung, *Roemische Mittheilungen*, XVI., p. 262.

- 2152.** Votive relief. Zeus and a goddess(?). A headless male figure is seated to the front on a stool with cushion and ornate legs. His left arm rests on his thigh, and his right forearm is wanting. He is draped in a close-fitting

tunic, and a mantle round the legs and over the left shoulder. A female figure stands beside him, draped in a long tunic and mantle. The right leg is crossed over the left; the left hand rests on the left thigh, and the right arm, now wanting, is bent up from the elbow. The head, attached by a dowel, is now wanting. Late Greek work.—*Mytilenè*.

Parian marble. Height, $11\frac{1}{2}$ inches; width, 1 foot $\frac{1}{2}$ inch. Obtained by C. T. Newton, 1855.

- 2153.** Part of a votive relief, with three divine figures. In the middle is a figure, probably Zeus, seated to the left, with a sceptre in the right hand, and a mantle over his knees. On the right is a figure, probably female, who stands behind the chair, half turned to the front, and having the right hand raised; on the left is a figure of Athenè (?) standing to the front. Each wears a long chiton and himation. The surface is much worn. A pilaster remains on the right, and above is an architrave. 5th-4th cent. B.C.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 1 foot 4 inches; width, 1 foot 4 inches; *Synopsis*, No. 383 (108); Ellis, *Elgin Marbles*, II., p. 128; *Mus. Marbles*, IX., pl. 37, fig. 3.

- 2154.** Relief, perhaps votive, with Dionysos receiving a libation. The central group consists of Dionysos and a Maenad. The god is bearded, and wears a long sleeved tunic and a mantle, which is wrapped about him. He carries a thyrsus in the left hand, and holds out a two-handled cup to the Maenad, who pours into it from a jug. She wears a long tunic, with a diploidion girt at the waist, and a small scarf over her shoulders. She carries a thyrsus on her left shoulder. Immediately behind the Maenad, a large crater stands on the ground. At the two extremities are nude Satyrs, standing outwards, but each turning inwards, with one hand extended, and with the other hand carrying a thyrsus.

The ground below is nearly destroyed, and a moulding appears to have been tooled away above.

A strong sense of decorative convention is shown in the symmetrical composition of the figures (note especially the alternate arrangement of the thyrsi), and in the rigid treatment of the drapery. This relief is an example of a tendency, which can be detected at Athens, to use the conventional form of archaic art, with a decorative intention, at a period earlier than that at which archaistic imitations became generally fashionable. The present relief may be compared with the chair of the priest of Dionysos (No 2709), but may be as early as the end of the 4th century.—*Athens. Elgin Coll.*

Pentelic marble. Height, 2 feet 7 inches; length, 5 feet 8 inches.

Found among the ruins of the theatre of Herodes Atticus. Formerly in the possession of N. Logotheti. *Mus. Marbles*, IX., pl. 28; Stuart, II., pp. 23, 45; Ellis, *Elgin Marbles*, II., p. 74; (= Vaux, *Handbook*, p. 122); *Elgin Room Guide*, II., No. F. 1; Hauser, *Die Neu-Attischen Reliefs*, p. 176.

2155. (Plate XXIV.) Votive relief, dedicated to Artemis Bendis. On the right is a figure of a female deity. She wears a sleeved tunic with a short skirt, and the skin of a wild animal falling from the left shoulder and girt round the waist, the mask being under the girdle on the left side; also a long mantle, fastened with a circular brooch, high boots, and a peaked Phrygian or barbarian cap. The left hand is raised and supported apparently by one end of a spear. In the right hand she holds out a bowl, in the attitude of a person making a libation, but here probably as pouring out blessings.

She is approached by a train of figures of a relatively diminutive scale. They are led by two elderly bearded men, draped in mantles which leave the right arms and shoulders bare, and the foremost carries a torch with

a spreading socket. They are followed by a company of eight nude youths, grouped in couples, and wearing fillets. These are treated with much grace and variety of pose. The first youth carries some object, perhaps a torch-handle.

The relief is bounded by pilasters, and surmounted by an architrave with acroterial ornaments.

The worship of the Thracian goddess Artemis Bendis was introduced into Attica and located at the Peiraeus towards the close of the 5th century B.C. The ceremonies included a torch-race (see Plato, *Republic*, p. 328), in which racing horsemen, squad contending against squad, passed the torch from one to another. There is, however, no suggestion of horses on the relief.

A relief of the years 329–328 B.C. (at Ny-Carlsberg) shows the goddess in the same form. The inscription records the award of wreaths to the two managers (ἐπιμεληταί), who probably correspond to the two elderly figures shown in the present relief. The date is probably about the middle of the 4th cent. B.C.—*Found at the Peiraeus*.

Pentelic marble. Height, 1 foot $8\frac{1}{2}$ inches; width, 2 feet 9 inches.

Bought, 1895. Mansell, No. 1473; *Arch. Anzeiger*, 1896, p. 143; Hartwig, *Bendis*, pl. 2, p. 13; C. Smith, *Class. Rev.*, XIII., p. 230; Trendelenburg, *Bendis* (1898); *Berlin. Phil. Wochenschrift*, 1898, p. 1227; 1899, pp. 90, 155. The form of the spear has been disputed. There is no indication of more than one, though the epithet δῖλογχος (probably "with two spears") is said to have been applied to the goddess (Cratinos in Hesychius, s. v.). There is no indication of a continuation in sculpture or painting above the hand, and there is no indication of point or butt on the ground. There is, however, a suggestion of a swelling, as for the point, under and within the hand. For the honorary inscriptions cf. *Bull. de Corr. Hellénique*, XXIII., p. 370.

2156. Fragment of a votive relief. Within a sunk panel are the feet of a male figure, standing to the front, resting on the right foot, with the left foot drawn back. Inscribed

with a dedication to Hermes and Heracles, by Horarios, the winner of a torch race:

Ἀ]θλα τὰ τῆς νίκης Ὡράριος Ἡρα[κλείδου]
λα]μπάδας Ἑρμείᾳ θῆκε καὶ Ἡρακ[λείῳ].

—*Athens. Elgin Coll.*

Marble. Height, $5\frac{1}{2}$ inches. *Synopsis*, 298 (219); *C.I.G.*, No. 250; *Greek Inscriptions in Brit. Mus.*, No. XLII.; Neubauer, *Hermes*, XI., p. 146; Kaibel, 943, who assigns the relief to the 2nd cent. A.D. For such votive reliefs, compare above, No. 2155, also No. 813. For the dedication of a torch to Hermes, cf. *Anth. Pal.*, VI., 100.

- 2157.** The heads and forehands of four horses, moving to the left, evidently a fragment of a relief on which a four-horse chariot was represented, driven at full speed. In front of the horses is the edge of a mantle. The jaws are drilled for metal bits. On comparing this relief with one belonging to the Duke de Loulé in Portugal, it is evident that this fragment has been broken off from a composition in which a figure, whose mantle is flying behind him, is represented running in front of a chariot, as Hermes runs before the chariot of Hades, or in analogous subjects. The present fragment may be part of a votive relief commemorating a victory in a chariot race. Probably a work of the 2nd cent. B.C.—*Pourtalès Coll.*

Parian marble. Height, 1 foot $4\frac{1}{2}$ inches; length, 1 foot $6\frac{1}{2}$ inches. *Cat. Pourtalès*, No. 38; *Bull. de Corr. Hell.*, XVI., p. 337 (Homolle); *Græco-Roman Guide*, I., No. 179A; Mansell, No. 1218. For the De Loulé relief, see *Bull. de Corr. Hell.*, XVI., pls. 8, 9. For an example of Hermes before a chariot, see *Ephemeris Arch.*, 1893, pl. IX. (= *American Journ. of Arch.*, IX., pl. 12); cf. also vol. I., No. 815.

- 2158.** Votive relief to Pan and the Nymphs. Three Nymphs move in a sort of dance to the left. They are fully draped in a long tunic, and a mantle wrapped round the body and arms. The figure on the right, who also wears

her mantle over her head as a veil, holds her right hand, wrapped in her mantle, near her chin. With the left hand she holds the flying end of the mantle of the middle figure, who advances in the same way to left. Her hair is tied in a large knot above her head. The third figure is partly broken away on the left. She was probably the last, since her left hand is on her hip. At her feet is a rough altar of rock. The scene is represented as an irregular rock cavern. In the rocks, on the right side, is a colossal head of the river-god Acheloös, though no distinctive attributes are indicated. The figures of Pan and Hermes were probably on the left side. Inscribed: ... ἀνέθηκ]εν Πανί, Νύμφαις. Work of the 4th–3rd cent. B.C.

Votive reliefs to Pan and the Nymphs, such as the present example, have been found in considerable numbers in the neighbourhood of Athens. The most complete examples show Pan, seated or standing in his cave, Hermes leading three Nymphs, the mask of Acheloös, and figures of worshippers. In abbreviated renderings Hermes and the worshippers are omitted. Acheloös, who was regarded as the father of the Nymphs, was associated with their worship, as the source of water-springs (cf. Plato, *Phaedr.*, p. 230). In one example he appears as a person instead of a mask ('Eφ. 'Αρχ., 1893, pl. 10). Roughly sketched work, with types used in the later Attic reliefs.—*Athens*.

Pentelic marble. Height, 1 foot $1\frac{1}{2}$ inches; width, 1 foot 8 inches. Bought, 1895. *Arch. Anzeiger*, 1896, p. 143; W. C. Perry, *Women of Homer*, p. 57. For this group of reliefs see Pottier, *Bull. de Corr. Hellénique*, V., p. 349; Furtwaengler, *Sabouroff Coll.*, I., pl. 28; Harrison, *Myth. and Monuments*, pp. 546, 547; 'Eφ. 'Αρχ., 1893, p. 135; *Amer. Journ. of Arch.*, 2nd ser., VII., p. 301.

- 2159.** Fragment of a votive relief, dedicated to Aesclepios and Hygieia. The hoofs and lower parts of six legs of horses, and a part of a seventh, are preserved, probably part of a

chariot group. Inscribed: . . . ν Ἀσκληπίω καὶ Ὑγ[ιεία].—*Trapezus. Strangford Coll.*

Marble. Height, 6 inches; width, 1 foot 2 inches.

2160. Vase with votive reliefs to Asclepios and for a prosperous voyage. The vase originally had two handles, but a part of the body is lost, with one of the handles. The subjects in order from one of the handles are as follows:—

1. In sunk relief, Poseidon standing on a ship, with his right hand supported by an oar, and with a dolphin on his outstretched left hand. The ship has a curved prow with a ram and terminates in a goose's head at the stern. A suppliant, draped, half kneels before Poseidon.

2. A panel in salient relief, with draped figures of Hygieia with a snake and Asclepios with a serpent-entwined staff, both standing to the front, and between them the boy Telesphoros, in cape and hood.

3. The inscription Εἰπλοιά σοι εὐτυχῇ, Θεόδουλε, and a sunk relief, with a ship running before the wind, over waves. A man in the stern holds the tiller of a steering oar with his right hand and a brace with his left. In the bows a smaller figure is engaged near the artemon, below which a gangway is suspended. The upper part of the rigging is lost. Εὐτυχῇ apparently stands for εὐτυχοί.

4 (on the opposite side of the vase). A part of a sunk panel, with a nude figure (perhaps Apollo), with long hair and a belt, running to the left. Inscribed: Πηδίου Ψυχαρίου τῷ στόλῳ ἀνέθηκα.

The salient relief, No. 2, appears to have been the original decoration of the vase, and the sunk reliefs must be subsequent additions. The name Theodoulos occurs seldom, if ever, before Christian times (2nd–3rd cent. A.D.).—*From Halicarnassos. Presented by W. R. Paton, Esq., 1901.*

Blue-veined marble. Height, 12½ inches; diameter, 2 feet 2 inches.

- 2161.** Votive relief, with figure of Hecatè, standing. The goddess is in triple form. Each body has a long chiton, upper chiton and shoes, and wears a polos. The figure on the left has a nail (?) and key (?), that in the middle has two torches, and that on the right has a dagger and serpent. On each side is an altar. Slight Graeco-Roman work.

Parian marble. Height, 10 $\frac{3}{4}$ inches. Bought at Constantinople, 1877. *Arch.-Epigr. Mittheil. aus Oesterreich*, V., p. 70 a.

- 2162.** (Fig. 26.) Votive relief of Selenè. A female bust, to the front, is draped in a sleeved chiton. Her hair is parted in the middle, and is brought down over her ears,



Fig. 26. No. 2162.

and falls in tresses. There are a crescent on her head, and seven stars in the field round. The bust is in an arched niche, which is surrounded by the signs of the zodiac in low relief. The pupils of the eyes are strongly

marked. The nose, which was a separate piece, is wanting. Inscribed below with the unintelligible Gnostic formula : *Ιαια · φραινφιρι · κανωθρα · λυκυσυντα · δωδεκακιστη · Σαβawθ · αβωθερσας*. The relief is late Graeco-Roman work. From its position the Gnostic formula (2nd-3rd cent. A.D.) seems to have been added as an afterthought.—*From Argos. Presented by Col. de Bosset, 1818.*

Reddish marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot 10 inches. Ellis, *Town. Gall.*, II., p. 156; *Arch. Anzeiger*, 1855, p. 72*. The provenance is supplied by a notebook of C. R. Cockerell, who sketched the relief at Argos.

- 2163** Relief with Sarapis and Isis (?). Both figures stand to the front. Sarapis wears a long tunic, mantle, and shoes, and has a cornucopia. He has long hair, fastened with a taenia, and beard. Isis stands to the front, holding a cornucopia in both hands. She has a long tunic girt under the waist, mantle, and shoes. Neither figure has distinctive attributes, and they have also been called Plutos (Wealth) and Fortune. Plutos, however, is represented in art as a youth. Graeco-Roman work.—*Presented by the Rt. Hon. Sir Joseph Banks, P.R.S., 1809.*

Marble. Height, 2 feet 9 inches; width, 1 foot $11\frac{1}{2}$ inches. *Mus. Marbles*, XI., pl. 47 ("said to be from Athens").

- 2164.** Votive relief (?). In the centre is a bearded head of Heracles to the left, crowned with a spray of ivy leaves and berries. The lion-skin is knotted round his neck. On the left is a term of Pan, to the right, holding a pipe in his hands; a quiver leans against the term. On the right is a term of Priapus to the front, ithyphallic, holding up a fold of drapery, full of fruits. Beside him is an altar, laden with fruit (?). The whole is within a moulded frame.—*Towneley Coll.*

Pentelic marble. Height, $5\frac{3}{4}$ inches; width, $11\frac{1}{2}$ inches. *Mus. Marbles*, I., vignette; Baumeister, *Denkmaeler*, II., p. 1004.

- 2165.** Votive relief, to Priapus (?). It represents a square cippus erected in a spot consecrated to Priapus, whose terminal statue is seen on a rock on the left. Behind this term are a Pan's pipe and a shepherd's crook, pedum. The cippus stands in the middle of the scene. On its face is sculptured a myrtle wreath; it is surmounted by a vase with heads of Gryphons projecting on each side. Behind the cippus is a tree, and on the right another tree, near which are a stork and a goose feeding. Two other geese are turned towards the term, one of which is feeding on a branch from the rock at its base. Geese were sacred to Priapus. The relief is surrounded by a moulded frame. It appears to be a Graeco-Roman work, based on the landscape reliefs usually assigned to the Hellenistic period, and may be simply a decorative panel.—*Towneley Coll.*

Italian marble. Height, 1 foot $8\frac{1}{2}$ inches; width, 3 feet. Restored: left side, most of lower border, and right hand lower corner, with part of the goose, rocks, and tree. From the collection of Mr. Jennings. *Mus. Marbles*, II., pl. 3; *Graeco-Roman Guide*, II., No. 139; Ellis, *Town. Gall.*, II., p. 159.

- 2166.** (Fig. 27.) Votive relief representing Zeus, three Naiads, and the goat-legged Pan, standing in a row. Zeus, half draped, stands on the left, holding a thunderbolt and a sceptre; below is his eagle. The three Naiads each hold out a shell, the symbol of water-nymphs. Their hair falls in long tresses on each side of the neck, and is surmounted by a circlet; they wear long chitons, girt below the breasts, and shoes. Pan stands on the right, holding syrinx and pedum. He wears a goatskin. Behind him a goat couches. Sculpture very rude and late. 3rd cent. A.D. (?).—*Towneley Coll.*

Limestone. Length, 2 feet $2\frac{1}{2}$ inches; height, 1 foot $6\frac{1}{2}$ inches. Ellis, *Town. Gall.*, II., p. 151; *Graeco-Roman Guide*, II., No. 95. Votive dedications to Pan and the Nymphs in concert are frequently found in Greece (cf. No. 2158). The same combina-

tion, with a change of type, occurs, as in the present instance, on reliefs of the Roman period. Cf. Spon, *Recherches*, p. 481; Millin, *Gal. Mythologique*, I., pl. 56, No. 328; Baumeister, *Denkmaeler*, p. 1033.



Fig. 27. No. 2166.

- 2167.** Relief representing a bull-fight. Two men are attacking a bull which advances from the right, rushing on the spears with which his assailants pierce his breast and neck. Both the men wear short tunics, girt at the waist and reaching nearly to the knees. The more advanced figure wears a skin hanging over his left arm. The relief, which is set in a plain frame, may have been a votive tablet.—*Naxos*.

Greek marble. Height, 1 foot $6\frac{1}{2}$ inches; width, 2 feet $5\frac{1}{2}$ inches.

Restored: the left end of the relief, with right arm and leg of hindmost figure; right forearm to wrist, part of spear, right leg from knee to ankle of leading figure; left horn, ear, forefoot of bull; also tail, and right edge of frame. Formerly in the Choiseul-Gouffier and Pourtalès Collections. Bought, 1865. *Choiseul-Gouffier Sale Cat.* (1818), No. 110; *Portalès Cat.*, No. 36; Mansell, No. 864; *Græco-Roman Guide*, II., No. 23; Wolters, No. 1914.

- 2168.** Lower part of a votive relief, with Cybelè seated to the front on a throne with a footstool, and flanked by two

lions. She wears shoes, a long chiton, and a mantle with a fringe. 2nd-3rd cent. A.D.—*Palmyra*.

Marble. Height, 9 inches; width, 1 foot 3 inches. Purchased, 1882.

- 2169.** Fragment of a votive relief to Cybelè. In the middle, the lower part of the drapery, and the feet of the goddess standing to the front. A lion is seated at the right, and there are traces of a corresponding lion at the left. The lower part of a draped male figure remains at the right, and there are traces of another figure on the left.

Inscribed: . . . βότιλλα μητρὶ Φρυγίῃ. Probably of the 3rd cent. B.C.—*Ephesus*.

Marble. Height, 9 inches; width, 1 foot 1 inch. For the date see *Greek Inscriptions in Brit. Mus.*, DLXXVI. From J. T. Wood's Excavations.

- 2170.** Votive relief to Cybelè. The goddess is enthroned to the front, between two seated lions. She holds up a tympanum in the left hand, and places the right hand on a lion's head. She wears a sleeved tunic, with diploëdion, and a mantle which passed over the head and about the legs. The upper part of the relief is broken away, and the surface is much worn.—*Mytilenè*.

Marble of Asia Minor. Height, 9½ inches. Obtained by C. T. Newton, 1855.

- 2171.** Votive relief, dedicated to Pluto and Persephonè (?) by Flavius Sabinus. Two figures, rudely sculptured, stand on plinths to the front. Pluto (?) is draped in sleeved tunic, and mantle, with a rod or sceptre on his left arm, and an uncertain object in his right hand. Persephonè stands to the front with a long tunic and upper tunic. Between the two is Cerberus, also on a plinth. The upper part of both figures is wanting. The work is

unskilled. Inscribed, Θεοῖς ἐπηκόοις Φ. Σαβείνος εὐξάμενος ἀνέθηκεν. 2nd cent. A.D. (?).

Marble. Height, 1 foot 8 inches; width, 1 foot 3½ inches.

- 2172.** Votive relief, unfinished and in rudest style. Zeus, in tunic and mantle, is seated to the front in the centre, with a sceptre in his raised left hand, and a bowl in his right hand. On the left is a female deity, standing, perhaps Demeter, with long tunic and diploidion, and wearing a veiled modius. On the right is Apollo, standing, nude, except for a small chlamys, holding his lyre in his left hand. Beside him a Gryphon, looking upwards. Late Graeco-Roman work.—*Prusa. Presented by T. F. Hughes, Esq., 1865.*

Marble. Height, 1 foot.

- 2173.** Fragment of a votive relief. Mercury, nude, except for a chlamys, stands to the front, with caduceus on left arm, and large purse in his right hand. A diminutive figure makes an offering on an altar inscribed, *Deo Mercurio*. Above, on the left hand, is a part of a cock. Provincial and late Roman work.

Limestone. Height, 1 foot; width, 1 foot 1 inch. Ellis, *Town. Gall.*, II., p. 156.

- 2174.** Votive relief. Within a rudely-shaped semi-circular panel a bearded figure rides to the right on a deer. He wears a short tunic, chlamys and boots, and is attended by a dog. On the right is a diminutive female figure, standing, closely draped, holding up a cornucopia (?). On the left is a tree. This is probably a votive relief dedicated to a local divinity. Rough provincial work.—*Varna.*

Marble. Height, 7½ inches. Purchased, 1863.

- 2175.** Panel from the lower part of a relief, probably votive. In the middle is an altar. On each side is a bull, with his head tethered by two ropes, and a figure about to sacrifice the bull. The figures have long tunics and Phrygian caps, and stand with double-edged axes uplifted in their hands. Above are the bases of columns and remains of a relief, perhaps consisting of two standing figures and an altar. The style is conventional and late.—*Philippi. Strangford Coll.*

Marble. Height, 10 inches; width, 1 foot $8\frac{1}{2}$ inches.

- 2176.** Fragment from the right-hand side of a votive relief. Within a roughly-sunk panel are two figures of women, standing to the front, closely draped in long tunics and mantles. The figure on the left turns her head towards the lost portion of the subject. Hellenistic work.

Parian marble. Height, $10\frac{1}{2}$ inches.

- 2177.** Fragment, probably from a votive relief. The upper edge of the relief is preserved, with three heads to the front, and traces of the drapery on the shoulders. The work is very rude and unfinished.—*Carthage.*

Marble. Height, $3\frac{3}{4}$ inches; width, $7\frac{1}{2}$ inches. Excavated by Dr. N. Davis, 1859.

- 2178.** Fragment of relief, perhaps votive, with a bearded figure, playing a lyre. He stands to the right, draped in a sleeveless tunic and mantle, and holds up a large lyre. The figure is wanting from the knees.

Pentelic marble. Height, $7\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

- 2179.** Fragment from the left lower corner of a relief, with the lower part of two male figures turned to the right. One of these has a short tunic girt at the waist. His right hand clasps his left wrist, and his left hand holds a knife (?)

The figure on the left has a short tunic and chlamys, and stands on tip-toe.

Inscribed Ἀσκ]ληπι[φ (?).—*Blacas Coll.*

Marble. Height, 1 foot 2 inches; width, 10 inches.

2180. (Fig. 28.) Fragment of a votive relief, sculptured in rude and unpractised style. Within a panel are two female figures, in long tunics and mantles, closely wrapped about them, holding up wreaths to the left. On the right is a diminutive figure of a girl, similarly draped, holding up a similar wreath. On the left are traces of an altar.



Fig. 28. No. 2180.

Inscribed . . . κα[τ'] εὐχάν.

—*Laconia. Inwood Coll.*

Marble. Height, 10½ inches. *Synopsis* (1848), No. 429*. *Greek Inscriptions in Brit. Mus.*, No. CLI.

2181. (Fig. 29.) Fragment of a votive relief, containing the lower part of a draped female figure to the left, a draped figure of a child, also to the left, and a draped female figure, holding a wreath in the right hand and a branch in the left hand. In the field is a wreath.



Fig. 29. No. 2181.

The work is exceedingly rude, but it must be considered as unskilled and not archaic.—*Laconia. Inwood Coll.*

Marble. *Synopsis* (1848), No. 430. Height, 9 inches; width, 1 foot 3½ inches.

2182. Fragment of the right side of a relief, either votive or sepulchral. Four draped figures, alternately male and female, advance to the left. In front of them are figures of a boy and girl. 4th cent. B.C.—*Athens* (?).

Pentelic marble. Height, $11\frac{3}{4}$ inches; width, 10 inches. For reliefs of this type, compare vol. I, p. 301, and Nos. 714–719.

2183. Fragment of a relief, probably votive, with a half-draped figure of an elderly man, turned to the right, having the right arm raised. The head and right forearm are wanting. A mantle passes over the left shoulder and round the legs, crossing over the left hand. Inscribed with a fragmentary list of officers of the gymnasium:
 [Γραμματ]εὺς | [Ἀθη]νίων | [Δη]μητρίου | Φαληρεὺς. | Ἡγεμὼν
 | Διονυσόδωρος | Διονυσίου | Ἀναφλύστιος. | Ὀπλ[ο]μάχος
 Σ[ώστ]ρατος | . . . [ο]ν | . . . εὺς. | [Κεστροφ]ύλαξ | . . . νης
 | . . . εὺς. | End of the 1st cent. A.D.—*Athens*. *Elgin Coll.*

Marble. Height, 8 inches. *Synopsis*, 1335 (126); *C.I.G.*, 280; *Greek Inscriptions in Brit. Mus.*, No. XLIII. For the date, cf. *C.I.A.*, III, 1086.

2184. Fragment of a relief, probably votive. The lower parts are preserved of a draped female figure enthroned to the right with a foot-stool, and of a standing draped female figure to the left, with the right arm raised, and an uncertain object, perhaps a casket, in the left hand.—*Cyzicus*. Presented by A. van Branteghem, Esq., 1890.

Greek marble. Height, 1 foot $5\frac{1}{4}$ inches. Murray, *Rev. Arch.*, 3rd Ser., XVII, p. 12, No. 5.

DECORATIVE AND MURAL RELIEFS.

The reliefs that are here grouped under the above title are those of which the main purpose appears to have been decorative; they were probably employed as panels in buildings. It is difficult, however, to draw any strong line of distinction between such reliefs as the visit of Dionysos to Icarios (No. 2190) or the Apotheosis of Homer (No. 2191) and the preceding class, although the votive character appears more plainly in the former, and the decorative intention in the latter. It is also possible that some of the smaller reliefs in this class may have been cut from sarcophagi, but they retain no indications of such an origin.

- 2190.** Relief, representing a visit paid by Dionysos to the house of a mortal, often described as the visit of Dionysos to Icarios.

Near the left of the relief a beardless male figure half reclines on a couch. He raises himself and turns round to Dionysos with a gesture as of welcome. He is nude except for a mantle over his lower limbs (as to which see below), and wears an ivy wreath. In front of his couch is a table, which is supported by three lions' legs, and which carries cakes and a two-handled cup. To the left are four dramatic masks on a lower platform. In the centre of the relief is the Indian Dionysos, ivy-crowned, bearded, and corpulent, who is supported by a boy Satyr standing beneath his left arm. He wears a wreath of ivy and a large mantle wrapped closely about him. He holds out his right foot, and a second boy Satyr bends down to draw off his sandal, as was the custom with guests before sitting down to a banquet. On the right behind Dionysos is his suite, or thiasos, consisting in

its present state of four figures advancing one behind the other. The foremost of these is a youthful Satyr holding a thyrsus over his right shoulder and looking back at Silenus. He is nude except for a wreath. Silenus plays on the double flute. He wears a wreath (restored), a scanty mantle about his body, and buskins. Behind Silenus is another Satyr holding a wreath (?) over his head. He wears a panther-skin, and is carrying a wine-skin over his left shoulder, as may be seen on other examples. He is looking back at a bearded figure with a wreath, who, as we learn from extant repetitions of this design, has supported a drunken Bacchante, of whom the only trace remaining on the marble is the drapery from the waist downwards, a hand holding a lyre, and the feet. All the figures in the suite of Dionysos are smaller in stature than the god. On the left is an unfluted column on a square plinth, which supports a large basin with three feet. Rising out of this basin is a Doric column, on which stands a terminal figure. This has been thought to represent the figure called Manes in the game of Cottabos, which was placed on a pillar above a dish. The term, however, does not resemble the extant examples of the Manes, either in size or in type. In some instances the term is surmounted by a triple head, and has, therefore, been called Hecatè, or Hermes Trikephalos. In that case it may, perhaps, be considered as standing against the wall of the house, and not as rising out of the basin.

In the background of the relief is a house which is of considerable interest, on account of the rarity of representations of Greek domestic architecture. It has a wooden roof covered with tiles, and two rectangular windows, divided by plain columns; in the gable of this edifice is a head of Medusa, supported on each side by a Triton. Below the eaves the walls are hung with

festoons, which a Satyr is fastening. There is a small projection, also tiled, at the right end of the building, and, on the left, is a smaller building, also roofed with tiles. This is continued to the right by a wall terminated by a pilaster, which is surmounted by a small tablet; on this is sculptured a Victory driving a chariot in relief; this, doubtless, indicates a votive tablet to commemorate a chariot victory. (Cf. Nos. 814, 815.) A curtain is fastened to the small building and to the pilaster to form a background to Dionysos and the seated figure. Between this curtain and Dionysos is a second couch prepared for the god. Behind the suite of Dionysos is a lower wall, beyond which, in the distance on the extreme right, are a palm-tree, and a tablet surmounting a pillar; it corresponds with the tablet already described, except that the plain side is shown. Behind the larger edifice, on the extreme left, is a plane-tree, which, as elsewhere in reliefs, perhaps indicates a court round the house.

The subject here described occurs, with certain modifications in the design, on several reliefs, which are enumerated and compared by O. Jahn (*Arch. Beiträge*, p. 198). On three of these repetitions a female figure, probably the wife of the male figure, is reclining on the same couch with him, and in the marble here described a new piece has been inserted in the place which should be thus occupied.

The explanation of the subject of the relief, first proposed by Visconti, and commonly accepted till recently, was that the scene represents the visit of Dionysos to Icaros, the hero of the Attic deme Icaria, who entertained Dionysos and was taught by him to cultivate the vine.

This is, no doubt, a possible interpretation. Pausanias saw a group of terracotta figures at Athens, representing Amphiktyon entertaining Dionysos and other gods (Paus.,

i., 2, 5). There is, however, nothing decisive in the present relief, unless we suppose the masks to be an allusion to the supposed invention of the drama in Icaria (Athen., ii., p. 40a; Jahn, *Arch. Beitr.*, p. 206), and the figure of Icaros is too youthful. It is more probable that the subject must be interpreted in a general sense. In that case the relief might be supposed to represent the visit of Dionysos to a mortal, and to be a votive tablet, dedicated by a person who had received a favour from the god. In certain instances the subject has been interpreted as a visit paid by Dionysos to a sick person. (Cf. Jahn, p. 208.) The type, however, occurs in a simpler form, on an Attic relief now in the Louvre (*Arch. Zeit.*, 1881, pl. 14; Deneken, *De Theoxeniis*, p. 50 and pl.). In this example, the youthful Dionysos, supported by a Satyr, is received by a man reclining on a couch, while a woman sits at the foot of the couch and a boy pours out wine. In front is a table with provisions and a snake. The composition, except only for the figure of Dionysos, is akin to that of the "Sepulchral Banquets" (Nos. 711-735), and appears to have been employed in that form, with sepulchral significance. Probably a Graeco-Roman copy of an original of the 3rd cent. B.C.—*Towneley Coll.*

Marble. Height, 3 feet; length, 4 feet 11½ inches. The surface has suffered much from decay and retouching. Restored: Icaros—drapery about legs. Satyr removing sandal—right arm, left foot. Leading Satyr—parts of thyrsus. Silenus—top of head and left hand. Following Satyr—head, right arm, feet. Last group much mutilated and restored (see above). Figure decorating house—left arm and leg. Small portions near the margin.

This relief was in the Casa Maffei at the time of Martin van Heemskerck's visit to Rome, about 1535 A.D. (Michaelis, *Jahrbuch des Arch. Inst.*, 1891, pp. 133, 134). It was placed by Pope Sixtus V. in the Villa Montalto (afterwards the Villa Negroni). An engraving, dated 1548, was published by A. Lafreri in the collection of prints issued under the title *Speculum Romanae*

Magnificentiae. It is principally based on the present marble. The value, however, of the print for deciding questions of restoration is impaired by the fact that the figures appear to be taken from the Farnese replica, now at Naples. Details such as the stool under the masks, and the objects on the table, are also from the Farnese copy, although the masks are there wanting. The print is lettered "ex marmoreis tabulis graphica deformatio." A drawing in the Codex Pighianus (described by Hauser, *Die Neu-Attischen Reliefs*, p. 191) appears to be derived from Lafreri's composite print. On the other hand, a drawing in a Berlin codex (Hauser, *ibid.*) appears to represent the subject unrestored. Lafreri's print is copied in the Appendix of Ursinus to Ciacconius, *De Triclinio* (Heidelberg, 1590, p. 120) as a representation of the Farnese copy, and again in the ed. of Amsterdam, 1664 (p. 242), where it is said to be from the Montalto copy. Lafreri's composition was also repeated, with additions, by Bellori, *Admiranda Rom. Ant. Vest.* (2nd ed., 1693), pl. 43; Montfaucon, *L'Ant. Expliq.*, II., pl. 89.

For more recent literature, &c., see *Mus. Marbles*, II., pl. 4 (= Baumeister, p. 1765, fig. 1849); Ellis, *Town. Gall.*, II., p. 140 (= Vaux, *Handbook*, p. 241); Müller-Wieseler, *Denkmaeler*, II., pl. 50, No. 624; *Græco-Roman Guide*, I., No. 176; Jahn, *Beiträge*, p. 198; Deneken, *De Theoxenii*, p. 47; Wolters, No. 1844; Schreiber, *Reliefbilder*, pl. 37, 37A; Mansell, No. 847; Hauser, p. 190; Gardner, *Handbook*, p. 439; Frazer, *Pausanias*, II., p. 54.

The principal examples of the type are (1) Relief in the Louvre. Clarac, II., pl. 133, No. 111; Schreiber, *Reliefbilder*, pl. 38. (2) Relief in the National Museum at Naples. Schreiber, *Reliefbilder*, pl. 39. (3) Terracotta panel. Campana, *Opere in plastica*, pls. 29, 30. Half of the composition is on a terracotta panel in the Brit. Mus. (D 531; *Mus. Terracottas*, pl. 25, No. 47). For further examples see Jahn, *Beiträge*, p. 198; Hauser, p. 189. The example here described is chiefly remarkable as containing the Satyr decorating the house, the relief in the pediment, and the figure of Victory on the tablet, which are wanting elsewhere. On the other hand the two female figures have been almost obliterated.

- 2191.** (Fig. 30.) Apotheosis of Homer. In this relief is represented a mountain side, on the summit of which Zeus is seated. The scene below may be divided into three stages or rows of figures. In the lowest row Homer is

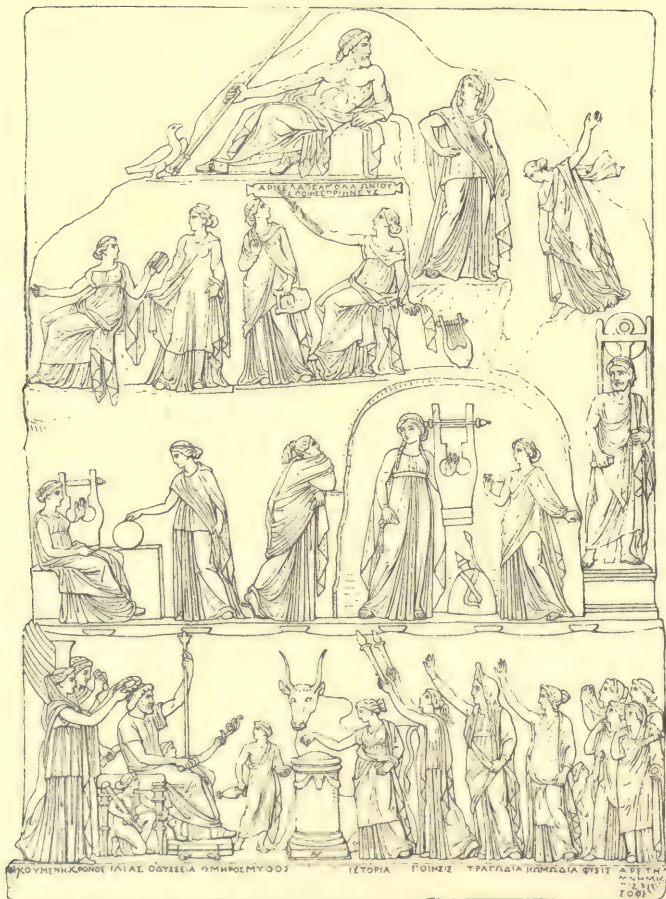


Fig. 30.—Apotheosis of Homer. No. 2191.

seen enthroned, and receiving the honours of an apotheosis. This ceremony takes place in front of a row of columns, which are nearly concealed from view by a curtain. The scene is similarly bounded in the relief of Dionysos and

Icaros (No. 2190). Possibly in this case we are intended to imagine the scene as being enacted inside the temple thus slightly indicated. All the figures in this row can be identified, as their names are inscribed immediately under them. Homer, ΟΜΗΡΟΣ, is seated near the left of the scene, on a throne with a footstool. He is a venerable bearded figure, wearing a long chiton with short sleeves, over which is a mantle. The poet holds a scroll in his right hand, and a sceptre with a lotus-top in his left hand. His throne is supported by two female figures, kneeling one at each side, ΙΛΙΑΣ, the Iliad, and ΟΔΥΣΣΕΙΑ, the Odyssey. Iliad wears a long chiton, girt at the waist. In her right hand she holds a sheathed sword, to indicate that the subject of the Iliad is war; her left hand clasps the leg of the throne of Homer. Odyssey, of whom the head and left arm only are visible, holds up the ornament from the stern of a ship (aplustre) as a symbol of navigation. In front of the footstool of Homer is a roll; at the left end of the roll is a mouse, and at the right end, where the surface is now broken away, there was probably a frog, in allusion to the "Batracho-myo-machia," or Battle of Frogs and Mice, of which the authorship was ascribed to Homer. Behind the poet stand, side by side, ΧΡΟΝΟΣ, "Time," represented by a winged male figure, apparently a portrait, who holds a roll in each hand; and [ΟΙ]ΚΟΥΜΕΝΗ, "the inhabited Earth," a female figure wearing a long chiton with diploidion, and with her head veiled and surmounted by a calathos; she crowns Homer with a wreath. In front of the Poet is a kindled altar inscribed ΔΛ, decorated with festoons and (probably) an ox-skull, beside which stands a Carian bull with a hump. On the left of the altar is ΜΥΘΟΣ, "the genius of Myth," represented as a youth partly draped in a mantle which leaves the right shoulder bare. He acts here as an attendant at the

sacrifice, holding the jug in his right hand, and the bowl (restored) in his left; he turns round towards Homer, as if to offer a libation. On the right of the altar is ΙΣΤΟΡΙΑ, "History," strewing incense on the altar from a bowl held in her left hand. History, like the remaining figures in this tier, is considerably shorter than Earth. She wears a chiton without diploidion, closely girt under the breast, and a mantle. Behind her is ΠΟΙΗΣΙΣ, "Poesy," holding up two flaming torches and with head thrown up as if inspired. She wears a long chiton with diploidion, and a mantle. Behind these figures, on the right, are ΤΡΑΓΩΔΙΑ, "Tragedy," and ΚΩΜΩΔΙΑ, "Comedy," standing in the same attitude, holding up their right arms in the gesture of acclamation. Tragedy wears her usual dress—a high mask and buskins, a long chiton with a broad girdle, and a mantle. Comedy has a close-fitting chiton without a girdle, mantle, and sandals, and also seems to wear a mask. Behind her is a child of uncertain sex, though most like a boy in the dressing of the hair, inscribed ΦΥΣΙΣ, "Nature," and on the extreme right is a group of four draped female figures, severally representing ΑΡΕΤΗ, "Virtue," ΜΝΗΜ[Η], "Memory," ΠΙΣΤΙ[Σ], "Good Faith," and ΣΟΦ[ΙΑ], "Wisdom."

Between this scene and the top of the mountain are two rows of figures, which clearly represent the nine Muses with Apollo. In the row immediately above the sacrifice is a cave, in which stands Apollo, in the long flowing dress girt at the breast, and mantle, of Apollo Citharoedos (cf. Nos. 774, 817), and with a large lyre. The right hand perhaps holds a plectrum. At his feet is the Delphic omphalos (cf. Nos. 209, 776, 1438*), with the bow and quiver of the god laid on it. A female figure also stands in the cave, who, from her association with Apollo, has been usually called the Pythian priestess, making a

libation. It is however a scroll, not a phialè for libations, that she holds in her hand, and it is therefore probable that this is the figure of one of the Muses (compare a terracotta from Myrina, *Gaz. Arch.*, 1887, p. 135). It has been generally supposed that the rocky terraces on which the Muses appear in this relief represent Parnassus, and in this case the cave within which Apollo is standing would be the Corycian cave on that mountain. The presence of the Carian bull might be taken to indicate that the scene is in Asia Minor, and Atabyris in Rhodes has lately been suggested, but it is perhaps more likely that the artist had no definite mountain or cave in his mind when designing the relief. On the left of the cave are three Muses, which may be identified with more or less of certainty. The figure nearest Apollo, who leans on her elbow, is generally recognised as Polyhymnia, of whom this is the typical attitude; next to her, on the left, stands Urania, identified by her globe; the seated figure with the lyre associated with her is probably Terpsichorè. The object held in the right hand of Terpsichorè appears to be a roll, though it may be only a rude representation of the *plectrum*. On the platform above is another group of four Muses. The Muse seated on the left, and holding out tablets, as if reading, is probably Clio. The seated figure on the right who looks up towards Zeus, and holds two flutes, may be identified by this attribute as Euterpè. Behind her, and immediately over the cave, a lyre is thrown on the rock. The Muse who stands looking up at Zeus, and holding a lyre, is probably Erato, the Muse of amatory poetry. Having identified the Muses who are furnished with recognizable attributes, we must distribute the names that remain among the unidentified figures. If the figure in the cave is called the Pythian Priestess, all the remaining female figures must be Muses. If however, as observed above,

the figure in the cave is a Muse, one of the other figures must be differently named. It has therefore been proposed (by Cuper, by Goethe and by S. Reinach) to call the standing figure, nearest to Zeus, Mnemosynè (Memory), who was accounted the mother of the Muses, Zeus being their father. Pausanias (i. 25) mentions a group at Athens which contained Zeus, Mnemosynè and the Muses. The position of Mnemosynè is next in rank to that of Zeus, and she is of a larger scale than the Muses. The remaining names to be assigned are Thalia, Melpomenè, and Calliopè. The standing figure in the upper tier, who seems to be listening to Clio, might be either Calliopè or Melpomenè, the Muse of Tragedy. The latter is, perhaps, to be preferred. The figure who is seen on the right running quickly down the rocky staircase might be Thalia, Muse of Comedy, or Calliopè. Reinach suggests Calliopè, quoting Horace, "Descende . . . caelo Calliope." The left arm of this figure, which is modern, appears to have been restored in a way that exaggerates the violence of the movement. If the names proposed above are correct, the female figure within the cave must be Thalia. On the question of how far names can properly be attached to the different types before the Roman Empire, compare No. 1106.

All the Muses in this relief and also the Mnemosynè wear the long tunic, with mantle variously disposed over it. Mnemosynè wears a veil over the back of her head. The hair of Polyhymnia is drawn back from her face, and the tresses are tied in a knot behind.

At the top of the relief, Zeus is seated in a reclining attitude on a rocky throne, draped in a mantle which is wrapped about his legs. He holds a sceptre by the middle in his right hand and looks towards Mnemosynè. The eagle stands on the left.

Immediately below the figure of Zeus the name of the

artist, Archelaos, son of Apollonios, of Prienè, is inscribed on an oblong tablet in the rock, partly covered by the flute of Euterpè:—



Ἀρχέλαος Ἀπολλωνίου ἐποίησε Τριπηνεύς.

One figure remains to be described, which probably contains the clue to the intention of the entire composition. To the right of the cave and immediately below the rocky staircase is the representation, not of a poet, but of a statue of a poet. The statue stands on a square moulded plinth. It is draped in a tunic with short sleeves like that of Homer, and a mantle which passes about the body, under the right arm and over the left shoulder. The figure has a scroll in the right hand. Immediately behind is a large tripod with rings, and a domed cover (cf. No. 515). The head, being a restoration, must be disregarded. Among the names proposed are those of Homer, of Hesiod, as the chief rival of Homer, and of Orpheus, the inventor of poetry. [For Hesiod on Helicon, accompanied by a tripod, the emblem of a victory over Homer, compare v. Wilamowitz, *Arch. Anzeiger*, 1903, p. 119.] The most probable explanation appears to be that which was first proposed by Goethe, namely, that this is the portrait of a poet who won a tripod in a contest, and who celebrated the event by a votive relief, on which he is shown as the dedicator. In the same manner the reliefs of Apollo and Nikè are thought to be dedications by a successful poet (cf. Nos. 774, 775), and in mediæval pictures portraits of the dedicator and his family are introduced as if present at sacred events.

The general meaning of the relief is clear, although the exact relations of some of the parts are uncertain, and

although it cannot be determined whether the temple in the lowest tier is the temple at Delphi, and whether the mountain is Parnassos with the Corycian cave, or Olympus or a mountain elsewhere. The artist has represented in the upper tiers the divine patrons and inspirers of song, and in the lowest tier the most divine of mortal poets, from whom, perhaps, the dedicator obtained his inspiration. Homer is enthroned, and by an easily understood allegory he is represented as receiving worship from the poetic arts that were derived from his poems, from the abstract qualities illustrated in them, and from the Space and Time through which they exist. If the figure running down the staircase is supposed to be the bearer of a message from Zeus respecting the Apotheosis, the whole composition is satisfactorily connected.

Nothing is known from any other source of the artist Archelaos of Priènè, and the date of the relief is therefore doubtful. Several recent writers have assigned the work to the time of Tiberius. The relief was found near Bovillae, whence a *Tabula Iliaca* was also obtained. As the Emperor Tiberius is said by Suetonius to have had a pedantic love of mythological lore such as these monuments record ("Maxime curavit notitiam historiae fabularis, usque ad ineptias atque derisum," Suet., *Tib.*, c. 70), and as he erected a temple at Bovillae to the Julian Gens (Tac., *Ann.*, ii. 41), it has been conjectured that he there dedicated both the *Tabula Iliaca* (cf. No. 2192) and the relief here described. But it is clear that, even supposing that the relief was placed at Bovillae by Tiberius, there is no evidence that it may not have been produced at an earlier period. That this was the case is shown by the forms of the inscriptions, which are decidedly earlier than the imperial times, and which allow us to assign the relief to the second century B.C. The absence of the adscript iota in the words *τραγωδία*

and *κωμῳδία* does not prove a late date, since the omission of the iota, though rare before the time of the empire, can be shown to have occurred occasionally, at least as early as the second century B.C. (cf. Loewy, p. 209; Reinach, *L'Épigraphie Grecque*, p. 270; and the inscription from Prienè, *Greek Inscriptions in Brit. Mus.*, No. ccccxii.).

The sentiment of the design is also well suited to the taste of the Alexandrine age, when allegorical personifications began to take the place of simpler mythological figures. Such personifications would, no doubt, be recognised more frequently in ancient art, if we had the means of identifying them. The celebrated picture of Slander by Apelles (about 330 B.C.) is said to have contained figures of Ignorance, Suspicion, Envy, Malice, Deceit, Truth, Repentance. In the procession of Ptolemy II. (about 260 B.C.) a figure of Ptolemy was accompanied by a figure of Aretè (Virtue) holding out an olive wreath (Athen., v., p. 201 D).

Ptolemy Philopator built a temple of Homer, which contained a statue of the poet surrounded by personifications of the cities that claimed to be his birthplace (Aelian, *Var. Hist.*, xiii. 22).

The style of the sculpture presents nothing distinctively characteristic of the Roman period, or at variance with Hellenistic art. Little invention, however, is shown in the figures, several of which represent well-known types, the authorship of which has lately been assigned (by Watzinger, after Amelung) to Philiscus of Rhodes. The relief also is unusually complicated. The figures range from a low to a very high degree of projection, and the planes of the background are remarkably varied. So picturesque a treatment would not have been admitted in Greek art till that later period when sculpture came under the influence of painting and attempted to express in marble scenes more suitable to the sister art.

The face of Chronos bears some resemblance to that of Ptolemy II. Philadelphus (284-247 B.C.), and it is not impossible that we have a king and a queen of the Hellenistic period represented here as allegorical personages.—*From Bovillae. Purchased 1819.*

Parian marble. Height, 3 feet 10½ inches; width, 2 feet 7½ inches. Restorations: Zeus—knees; Mnemosynè—part of breast and face; Calliopè (?)—left arm, part of drapery, hair, and neck; Euterpè—head; Erato—head, fingers of right hand; Melpomenè (?)—head; Clio—face; poet—head, part of right hand, left foot; Thalia (?)—head; Apollo—head, part of right hand; Polyhymnia—part of drapery; Urania—head, right hand and part of globe; Terpsichorè—head; lowest tier, group on right, foremost figure (Sophia?)—head, part of drapery and left hand; second figure from front (Pistis?)—left hand with scroll; Comedy—part of drapery; Poesy—parts of hair and drapery; Mythos—phiale and left hand; Homer—right wrist, and right foot; also the top corners and a part of the base of the relief. The restored portion of the frog, at the right end of the scroll (see fig. 30), has been removed from the marble. The above restorations were finished before 1658, the date of Galestruzzi's drawing (see below).

The relief was discovered about the middle of the 17th century, together with ancient foundations, and numerous sculptures, at the Osteria delle Frattochie, which is on the Appian Way, about eleven miles from Rome, and near the ancient Bovillae. (Canina, *Annali dell' Inst.*, 1853, p. 176; *Mon. dell' Inst.*, V., pl. 60; cf. Kircher, *Latium* (1671), p. 81, "Paucis praeterlapsis annis," and Severolo, *ibid.*, "ante bina circiter lustra.") It was found on property of the Colonna family, and was preserved in the Colonna Palace at Rome till 1805, when it was brought to London. First published by Kircher (*loc. cit.*) with pl. facing p. 82 by Galestruzzi, dated 1658. See also Bellori, *Admiranda Rom. Vestigia* (2nd ed., 1693), pl. 81, and in Fea, *Miscellanea*, I., p. 265; Cuper, *Apotheosis Homeri* (Amsterdam, 1683), reprinted in Polenus, *Suppl.*, II., p. 1; Gronovius, *Thesaurus*, II., p. 21; Montfaucon, *L'Ant. Expliquée*, V., pt. i., p. 165; pl. 130; Addison, *Remarks on Italy* (ed. 1705), p. 343; Schott, *Explication nouvelle de l'Apothéose d'Homère*, etc. (Amsterdam, 1714), repeated in Polenus, *Suppl.*, II., p. 298; Winckelmann, *Hist. de l'Art*, Bk. VI., chap. 2; Visconti, *Mus. Pio-Clem.*, I., pl. B; Millin, *Gal. Myth.*, pl. 148; Goethe, "Fernerer über Kunst,"

in *Collected Works* (ed. Cotta, 1860), V., p. 435; Ellis, *Town. Gall.*, II., pp. 118-130 (= Vaux, *Handbook*, p. 179); Braun, *Apotheose des Homer*, Leipsic, 1848; Schmidt, *Annali dell' Inst.*, 1849, p. 119; Müller-Wieseler, *Denkmäler*, II., pl. 58, No. 742; Brunn, *Gr. Künstler*, I., pp. 572, 584; *Denkmäler*, No. 50; Kortegarn, *De tabula Archelai* (Bonn, 1862); Overbeck, *Gr. Plastik* (4th ed.), II., pp. 457, 463; *Græco-Roman Guide*, I., No. 159; Wolters, No. 1629; Reinach, *Gaz. Arch.*, 1887, p. 132, pl. 18; Sittl, *Gebärden d. Griechen*, p. 293, pl. 4; Bie, *Die Musen*, p. 50; Mitchell, p. 668; Baumeister, *Denkmäler*, p. 112, fig. 113, p. 1303; Roscher, *Lexikon*, II., p. 3266; Collignon, II., p. 675; Bernoulli, *Griech. Ikonographie*, I., p. 5; Watzinger, *Das Relief v. Archelaos* (1903); Mansell, No. 827; *Stereoscopic*, No. 154.

For the date and inscriptions see Stephani, in Köhler, III., p. 322; Michaelis in Jahn, *Gr. Bilderchron.*, p. 81; Trendelenburg, *Musenchor*, p. 12; Loewy, *Inscr. Gr. Bildhauer*, p. 207, No. 297; Kaibel, *Inscriptiones Graecae*, XIV., No. 1295; Fougères, *Bull. de Corr. Hellén.*, 1888, p. 118.

For further bibliography see Fabricius, *Bibl. Gr.* (ed. Harles), I., p. 318; *C.I.G.*, 6131; Loewy, *loc. cit.*, and Kortegarn, *loc. cit.*

2192. Fragment of a Tabula Iliaca. In the upper part Achilles, in his chariot, drags the body of Hector before the walls and towers of Troy. The horses are driven at a gallop by Automedon. Achilles looks back towards an armed figure on the left, who follows behind. His identity is doubtful. The name of Aeneas has been suggested. The figures are inscribed AXIΔΔE[ΥΣ] and EKTΩ[P].

Below, on a larger scale, Achilles, nude, is conversing with Athenè, both being lost below the waist. Athenè wears a helmet, and carries her spear on her right shoulder, her right hand being visible below the elbow of Achilles. She must probably be regarded as carrying the shield on her left arm, though the drawing is in that case at fault. On the shield are suggestions of a subject in relief, arranged in three horizontal bands. These have been interpreted as a representation of ships before the walls of Troy. The scene is probably the visit of Athenè to Achilles.

The present tablet appears complete on the top and sides. The back is uninscribed. A small hole at the top was probably intended for a pin to fasten the relief to a background. The *Tabulae Iliacae*, of which the present tablet is a small section, are pictorial compendia of the various epic poems presenting the tale of Troy. They are commonly supposed to have been devised by the grammarians of Alexandria, but all the existing fragments have been found in Italy, and for the most part in or near Rome. A historical compendium of analogous character (Kaibel, No. 1297) was drawn up in 15 A.D.

Said to have been found at Tarentum. Presented by Dr. Hermann Weber, 1895.

Giallo-antico marble. Height, $3\frac{1}{2}$ inches; width, $3\frac{3}{8}$ inches. Robert, *Annali dell' Inst.*, 1875, p. 267, tav. M, fig. a; Murray, *Proc. Soc. Ant. Lond.*, 2nd ser., XIII., p. 100, and plate; Kaibel, *Inscriptiones Graecae*, XIV., No. 1288. Compare the corresponding portion of the Capitoline tables, as drawn in *Annali*, loc. cit., tav. M, fig. b. For the subject of these *Tabulae*, see Jahn and Michaelis, *Griechische Bilderchroniken*; Kaibel, *op. cit.*, 1284-1293.

- 2193.** Relief. Part of a Bacchic orgiastic procession (*thiasos*). Three figures move to the right, in a panel, surrounded by a moulded frame which is deeper at the bottom than at the sides. The first figure on the right is a Maenad or Bacchante, who advances on tip-toe, playing on the tympanum, and having her head thrown back and hair flying in frenzy. She wears the split chiton (*schistos*) without a girdle, so as to leave open all the right side. The second figure is a young Satyr, with pointed ear and tail. He advances on tip-toe, playing on the double flute; he has his head bound with the straps of the phorbeia, a kind of leathern mouth-piece used to give additional force to the muscles exerted in playing the two flutes (cf. No. 67); on the left arm of this figure hangs the panther's skin.

The third figure is a young Satyr, with pointed ear, apparently without a tail, who also advances to the right, with head thrown forward, and with the left arm extended, with the panther's skin upon it like a buckler, and with the thyrsus in his right hand. The panther of Dionysos walks at his side. This scene is part of a Dionysiac composition the several figures of which frequently occur in ancient sculpture. The types were introduced by the later Attic school, the present work being probably a Graeco-Roman copy of the 2nd cent. A.D. —*Towneley Coll.*

Greek marble. Length, 4 feet 1½ inches; height, 3 feet 2½ inches.

The frame is repaired on the left. Found by Gavin Hamilton in 1775 at the site called Roma Vecchia. [Assigned by error to Gabii by Mr. Townley.] *Journal of Hellenic Studies*, XXI., p. 317; Dallaway, pp. 335, 379; *Mus. Marbles*, II., pl. 12; Ellis, *Town. Gall.*, II., p. 109 (= Vaux, *Handbook*, p. 183); *Graeco-Roman Guide*, I., No. 179; Mansell, No. 861. For the examples of this type see Hauser, *Die Neu-Attischen Reliefs*, p. 17.

- 2194.** Frenzied Maenad. She advances on tip-toe to the left, with her head thrown forward. In her right hand she carries a knife behind her head, and in her left hand she holds the severed hindquarters of a kid swinging behind her. She has her hair drawn back under a cap, and wears a long tunic, with a diploidion, which leaves her left shoulder bare. A mantle, of which a fold is held in her right hand, flies about her. The sculptor, however, seems to have misunderstood the intention of the mantle, its folds being represented as continuous with those of the tunic.

This relief has probably been inserted as a panel in some object of a decorative character, such as the base of a candelabrum, although in that case its original shape must have been different.

Graeco-Roman work. The type is one that frequently

occurs in the group of later Attic reliefs representing the orgies of the rout of Dionysos.—*Towneley Coll.*

Pentelic marble. Height, 1 foot 5 inches. Restored: right-hand lower corner. "Formerly belonging to Mr. Lock" (*Town. Inv.* Probably William Locke—cf. Michaelis, *Anc. Marbles*, p. 92). *Mus. Marbles*, X., pl. 35; Ellis, *Town. Gall.*, II., p. 103 (= Vaux, *Handbook*, p. 185); Wolters, No. 1880; *Græco-Roman Guide*, I., No. 140A; Mansell, No. 1475; Roscher, *Lexikon*, II., p. 2280; Hauser, *Die Neu-Attischen Reliefs*, p. 14, No. 15. The principal example of the type (now in the Museum of the Conservatori at Rome) avoids the confusion of drapery mentioned above. See Winter, *50es Programm zum Winckelmannsfeste (Berlin)*, pl. 1, p. 97; Collignon, II., p. 648. For other examples of this Maenad type, see Hauser, *loc. cit.*, Nos. 1-2, 4-7, 9-10, 14, 16, 17.

- 2195.** (Plate XXV.) Fragment of a Dionysiac relief, which represents two nude Satyrs seated back to back on a rock; between them is part of a stelè, or pilaster. The Satyr on the right is beardless; he leans back on his left arm, and looks up to the right; his right arm, now broken away, has been raised towards a draped figure, the left foot of which remains resting on a high ledge of rock; the right heel is seen below. The Satyr on the left is seated on a lower rock, and looks up to the left, leaning on his right elbow. His left arm, now broken away, has been extended to the left of the scene. Behind it is a sinking for a cramp. The Satyr on the right is seated on a panther's, the other on a lion's skin, strewn on the rock. Probably a work of the Hellenistic period.—*Temple Bequest.*

Parian marble. Height, 1 foot 5½ inches; length, 3 feet. Both this and the fragment of relief described below, No. 2196, were found at Cumæ, and from the resemblance in style and subject it is probable that they both formed part of a larger composition. *Græco-Roman Guide*, I., No. 195; Wolters, No. 1893; Schreiber, *Hellenistische Reliefbilder*, pl. 63, fig. 2.

- 2196.** Fragment of relief: Ariadnè (?), seated on a rock.

Her head, now broken away, has looked to the right; her body is turned to the left. She wears a fawnskin, and a peplos is wound round her lower limbs. Her left hand rests on the upper ledge of the rock. Her right arm has been advanced and raised from the elbow, but the forearm, which was on a piece attached by a cramp, is broken away.—*Temple Bequest*.

Pentelic marble. Height, 1 foot $4\frac{1}{2}$ inches; length, 1 foot $7\frac{1}{2}$ inches.

Found at Cumae. *Græco-Roman Guide*, I., No. 191; Schreiber, *Hellenistische Reliefbilder*, pl. 63, fig. 1. Compare No. 2195.

2197. (Fig. 31.) Fragment of relief, with the upper part of the figure of a Maenad, reclining. A female figure, wearing a sleeveless chiton, ivy wreath and veil and armlet, reclines, resting on the left arm, which is supported by two cushions covered with drapery. The right hand, now lost, was extended and probably held a cup. The left holds a large thyrsus, which has sashes tied about it. A curtain is spread in the background. Hellenistic period.



Fig. 31. No. 2197.

Marble. Height, 1 foot 1 inch. A drawing in the Dal Pozzo-Albani Collection (Dept. of G. & R. Antiqs., I., fo. 153) is inscribed "In casa d'Horatio Pacifici." Schreiber, *Hellenistische Reliefbilder*, pls. 58, 58A.

2198. (Fig. 32.) Lower part of relief which has probably represented Theseus killing the Minotaur. The portions of this group extant on the fragment here described are the right thigh to below the knee, and the left thigh and

leg of the Minotaur; and the left leg with part of the left thigh of Theseus. The edge of drapery at the side of his knee shows that he wore a chlamys. The Minotaur kneels with his left knee on a rock, and stiffens out the right leg, in the attempt to resist Theseus, who may be supposed to have held a horn of the Minotaur with his

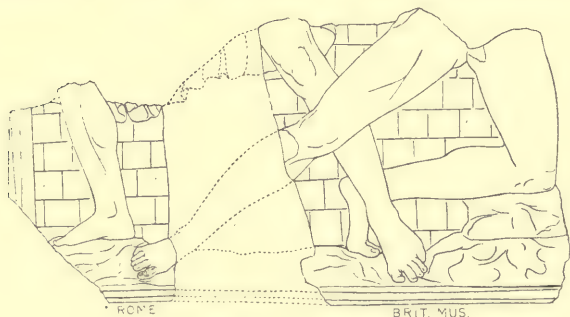


Fig. 32. No. 2198.

left hand, while his right hand was raised to strike with a sword or club. A wall, probably meant to represent the Cretan labyrinth, is seen at the back. Rocks form the ground; below is a moulded frame. There is extant a smaller fragment of the same relief, now in the Museum of the Baths at Rome. It is probable that both it and the fragment here described were discovered in the Palace of the Caesars at Rome. The two fragments are combined in fig. 32 (after Schreiber).—*Presented by Charles Lambert, Esq., in 1812.*

Marble. Height, 1 foot $7\frac{1}{2}$ inches; width, 1 foot $9\frac{3}{4}$ inches. *Mus. Marbles*, XI., pl. 48; *Græco-Roman Guide*, II., No. 5; Mansell, No. 1283; Schreiber, *Hellenistische Reliefbilder*, pls. 26, 26A.

- 2199.** Leda and the swan. Leda stands in a stooping position to the left, with bent knees. The swan clings to her thigh, arches his neck over her head, and bites her neck.

His wings are fully spread out. Leda is nude except for some drapery which falls from her knees to the ground. She has a taenia, and her hair is tied in a knot at the back of her head. 4th-3rd cent. B.C. (?).—*Purchased of Col. de Bosset, who obtained it at Argos in 1813.*

Marble. Height, 1 foot 8½ inches; width, 1 foot 5½ inches. Mended, but not restored. Hughes, *Travels in Greece*, I., p. 227; Jahn, *Arch. Beiträge*, pl. 1, p. 6; *Arch. Zeit.*, 1865, p. 49; Ellis, *Town. Gall.*, II., p. 112; Overbeck, *Kunstmythologie*, II., p. 504; Atlas, pl. 8, fig. 22; *Bull. dell' Inst.*, 1880, p. 67; Roscher, *Lexikon*, II., p. 1930. A very similar but later relief is at Madrid. *Arch. Zeit.*, 1865, pl. 198; Baumeister, *Denkmaeler*, II., p. 813. For representations of Leda, see Jahn, Overbeck and Roscher, *ll. cc.*

2200. (Plate XXVI.) Circular disk with reliefs representing the destruction of the children of Niobè by Apollo and Artemis. The figures are irregularly disposed in four tiers, on a rocky background. In the top tier are (1) Artemis standing to the left, in short chiton and himation and boots, drawing her bow, which with her left arm is now lost; (2) Apollo kneeling to the right, nude except for a himation, and also drawing his bow, which is now lost, together with his head, right arm, and left knee.

In the second tier are the following figures:—(3) Nude youth standing, supporting with his right arm the kneeling draped figure of a girl, and holding out his mantle with his left arm as if for shelter from the arrows. The heads of both figures are wanting. (4) Wounded youth recumbent, leaning on his right hand, and drawing an arrow from his breast with the left hand. The head and both arms are wanting. (5) Slain Niobid lying on the rocks, with his legs higher than his head. Both arms are wanting. (6) Youth kneeling on rocky ground, with both arms raised and the body twisted as if wounded in the back. It is probable, from the replica mentioned

below, that the hands were clasped together at the back of the neck. The head and arms are now wanting. (7) Of the figure on the right of this row, nothing remains except a right hand grasping the rock near the left foot of Apollo.

In the third tier the figures are (8) Youth, who kneels on the right knee, with the left leg extended. The head is thrown back, the right hand clasps the back of the head, while the left arm rests on the thigh. (9, 10) Two daughters of Niobè, both dead, and lying at full length. One lies on her back, and the other on her face. They are both fully draped. (11) This figure, which is near the centre of the whole composition, may be that of Niobè herself. The only parts that remain of the figure are the himation, which she holds up above her head, and the right foot, which was extended. These parts agree fairly well with the statue of Niobè at Florence. On the other hand, the scale of the figure would be somewhat small. There seem to be traces of a child's foot on the rock before her. (12) Of this figure nothing remains except the right leg from the knee, and some drapery. From the replica mentioned below, it appears that the complete figure was that of a girl fallen on her knees, with the head thrown back, the right arm raised, and the left hand pressed against the right breast. (13) This figure is preserved from the waist downwards, and is that of a girl moving to the right, and wearing a long chiton. (14) Of this figure, which is the last of the row, nothing remains except the foot and a fold of the drapery. The figure appears to have been that of a girl standing to the front.

(15) The first group in the lowest row is that of the bearded figure, known as the paedagogue, and a child. The paedagogue stands to the front with the right arm raised and looking to his left. With his left hand he clasps the right hand of the child. He wears a short chiton

girt at the waist and a large himation. The child in this case is a girl, with long drapery.

(16) On the right is a slain Niobid, lying on the rocks, with all his limbs relaxed. The head and right arm are wanting.

All the sons of Niobè are nude except for himatia, which partly cover the legs and fall over the rocks.

Among the figures in this relief are several which are repeated elsewhere with an exactness which extends to the smaller folds of the drapery. The most important known works repeating the figures are the following:— (A) Relief with seven figures or groups, formerly in the Campana collection and now at St. Petersburg. (B) Relief in the Villa Albani. (C) Relief formerly in the Palazzo Zambeccari at Bologna. (D) Relief formerly at Florence. (E) Relief in the Villa Ludovisi, in which the figure is ancient, the ground restored. (F) A series of terracotta reliefs from Kertch, now at St. Petersburg. The figure of Artemis (No. 1) occurs on B; that of the slain Niobid (No. 5) on A; that of the kneeling Niobid (No. 6) on C, D; that of the kneeling figure in the third row (No. 8) on A, B, F. The figure of the slain daughter of Niobè (No. 9) occurs also on A, but in this case we have a remarkable example of the adaptation of a single type to different purposes. On the Campana relief (A) this figure is erect and moves to the right with the right arm advanced. The figure of the girl (No. 12) occurs on A, and that of the slain youth (No. 16) on A and E.

This persistent repetition of the various types proves that the figures must have been copied from a lost original of high reputation. It was independent of the famous group, now at Florence, representing Niobè and her children, although in certain points it may have been influenced by it.

It is uncertain whether the original work was composed as a medallion group, as in the present copy, or whether it was in the form of a frieze, as on the other copies. It is more probable that it was in the latter form, as the figure of Artemis is best suited to the frieze composition. The present copy is of the Graeco-Roman period. The date of the original is uncertain. According to Heydemann it belonged to the end of the 4th century B.C., and may perhaps have been the group of Apollo and Artemis slaying the children of Niobè which Pausanias (i. xxi. 5) saw in the cave behind the choragic monument of Thrasyllus (cf. vol. i., p. 257).

It has also been suggested that the work is a copy of one of the ivory panels which decorated the door of the temple of the Palatine Apollo at Rome (Propertius, ii. xxxi.), but of this there is no evidence, although the form is not unsuitable. Furtwaengler connects the reliefs with the group by Pheidias on the throne of the Olympian Zeus.—*Rome*.

Fine-grained marble. Diameter, 3 feet 1 inch. Bought of Castellani, 1877. Heydemann, *Sächs. Berichte, Phil.-hist. Cl.*, 1877, p. 74, pl. 1; Murray, *Greek Sculpture*, II., p. 322, pl. 39; Baumeister, *Denkmaeler*, III., p. 1681; *Academy*, 1877, No. 273, p. 100; Hauser, *Die Neu-Attischen Reliefs*, p. 74; Overbeck, *Griech. Kunstmythologie*, IV., p. 292, and *Sächs. Berichte*, 1893, p. 58. [Overbeck denies the authenticity of the relief, but cf. Furtwaengler, *Meisterwerke*, pp. 68, 738.] The replicas quoted above are as follows: (A) Stark, *Niobe*, pl. 3, fig. 1; Heydemann, *Sächs. Berichte*, 1877, pl. 5, fig. 1; (B) Zoega, *Bassiril. ant.*, II., pl. 104; Stark, pl. 3, fig. 3; Heydemann, pl. 5, fig. 2; (C) Heydemann, pl. 4, fig. 1; (D) Stark, pl. 4a, fig. 2; Heydemann, pl. 5, fig. 3; (E) Heydemann, pl. 3; (F) *Antiq. du Bosp. Cimmérien*, pl. 67 = Stark, pl. 6; *Compte-rendu* (St. Petersburg), 1868, pl. 2, fig. 5.

2201. Relief: Centaur carrying female figure, whom he clasps round the waist with both hands. The Centaur

rears to the left, looking back to the right. He has Satyr's ears, and wears a panther's skin knotted round his neck. The female figure is clad in a long chiton, which leaves the left breast bare. She holds out her arms as if for help. Her drapery and the panther's skin are flying in the air to indicate the rapid movement of the Centaur. On the right is a tree, beyond which is seen a vase on an Ionic column. The ground (mainly modern) is rocky with stumps of trees.

This group has been called Nessos and Deianira, but there is nothing to show that that incident is represented.

The subject of this relief is that of several of the metopes of the Parthenon (cf. Nos. 313, 314, 318) and of groups on the frieze from Phigaleia, but the florid lines of the composition exhibit a strong contrast alike to the severe simplicity of the metopes, and to the somewhat greater elaboration of the frieze.

The vase on the column is a not infrequent accessory on later Greek reliefs of a landscape character (cf. Schreiber, *Hellenist. Reliefbilder*, Nos. 9, 15, 40, 59, 60), but the present work appears to be Graeco-Roman.—*Towneley Coll.*

Marble. Height, 1 foot 10 inches; length, 1 foot 11½ inches. Restorations (by Cavaceppi): of female figure, right arm and part of left; the four legs and tail of Centaur; lower part of tree, and rocky ground. Formerly in the Verospi Palace at Rome. *Mus. Marbles*, II., pl. 15; Ellis, *Town. Gall.*, II., p. 113; *Graeco-Roman Guide*, I., No. 157; Mansell, No. 862; Cavaceppi, *Raccolta d' antiche Statue*, III., pl. 29; Friederichs, *Bausteine*, p. 398.

2202. Relief representing a group of a Satyr and a Nymph. A Satyr, who is bearded and ithyphallic, advances towards a Nymph, drawing aside her mantle, which she

grasps with her left hand, while repelling his advances with her right hand. On the left is a tree.

Marble. Height, 1 foot 2 inches; width, 1 foot 5 inches. Restored: lower part of relief. *Mus. Marbles*, II., pl. 1; Müller-Wieseler, *Denkmaeler*, II., pl. 40, fig. 473; *Græco-Roman Guide*, II., No. 83; Baumeister, *Denkmaeler*, III., p. 1564.

2203, 2204. Two fragments of a relief. They are evidently portions of the same work, though not immediately adjoining. In 2203 a part is preserved of a recumbent figure of Dionysos, whose right arm is raised and rests on his head. Only half the head, together with most of the right arm and breast are preserved. He has long hair and wears a nebris. On the upper border of the relief are branches of an oak tree.

The second fragment (2204) contains the left-hand upper corner of the relief, with the branches and foliage of the oak tree. Among the branches is an uncertain object, apparently neck of a serpentine monster. A small ear is visible near the fracture, while the upper jaw seems to be preserved on the margin of No. 2203.

Coarse-grained marble. Height (of 2203), 10 $\frac{1}{4}$ inches; (of 2204), 1 foot 1 inch.

2205. (Fig. 33.) Upper part of a relief. Hermes to the left, wearing a large petasos, and a small chlamys fastened by a brooch, which falls in conventional folds over the left shoulder. The hair is in short curls over the brow, and in long locks down the back. He carries in the left hand a tortoiseshell lyre, and in the right hand a caduceus. The style of the relief is strongly archaistic, but it is probably of the Alexandrine period.—*Canopus. Stowe Coll.*, 1848.

Grey granite. Height, 3 feet 10 inches; width, 2 feet 8 inches. Smyth, *Aedes Hartwellianae*, p. 193; *Bull. dell' Inst.*, 1849,

p. 154; *Arch. Anzeiger*, VII., p. 53, VIII., p. 138; Schreiber, *Gallierkopf*, p. 19; Hauser, *Neu-Attische Reliefs*, p. 137.

This relief is said to have been found in 1825 (?), among ruins at Canopus. A gold tablet, found at the same place in 1818, which is now in the British Museum (*C.I.G.* 4694), records that the temenos was dedicated to Osiris by Ptolemy Evergetes I. (247–222) and Berenicè. The relief was seen by Admiral Smyth at Alexandria, where it was about to be built into a baker's oven. He purchased it and presented it to the Duke of Buckingham at Stowe.

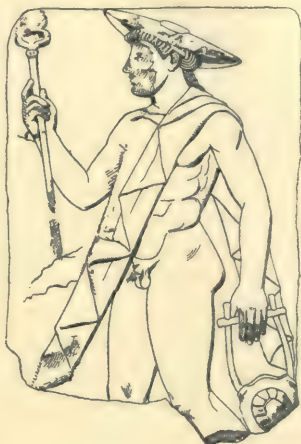


Fig. 33. No. 2205.

- 2206.** Relief: Youth standing to the left, holding with his right hand the bridle of a horse, which rears to the left. The bridle, which was of metal, is now lost, but the holes by which it was fixed remain in the marble. The youth wears a diadem and a chlamys flying from his shoulders. In his left hand, which is raised, he holds a stick; behind him follows a hound. This figure has been called Castor, an attribution unsupported by any evidence. The sculpture seems an imitation of a relief of about 500 B.C., probably executed in the time of Hadrian.—*Tivoli. Towneley Coll.*

Marble. Height, 3 feet 4 inches; length, 2 feet 5½ inches. Restored: various small portions of the relief; worked over. Found in the part of Hadrian's Villa called the Pantanello, by Gavin Hamilton, in 1769. *Mus. Marbles*, II., pl. 6; Ellis, *Town. Gall.*, II., p. 101 (= Vaux, *Handbook*, p. 182); *Spec. Ant. Sculpt.*, I., pl. 14; Müller, *Denkmaeler*, I., pl. 14, No. 50; Mansell, No. 1245; Baumeister, *Denkmaeler*, p. 844; *Græco-Roman*

Guide, I., No. 147; Wolters, No. 1006. Overbeck (*Griech. Plastik*, 3rd ed., I., p. 475) thought that this might be a sepulchral monument of the early part of the Pheidias period, but this view is made untenable by recent discoveries of early Attic reliefs.

- 2207.** Relief in a panel with moulded border. Heracles, to the right, seizing the Keryneian stag by the antlers, while he forces it down by the pressure of his left knee. The hair of Heracles is in crisp small curls, and his beard stiff and pointed. This treatment of the hair and beard, and the flat style of the sculpture, indicate that in this relief we have either an archaic work which has been retouched in modern times, or an archaistic imitation. Opinions have been divided on the question, but the latter view is to be preferred, as the moulded frame does not appear on reliefs earlier than the fourth century. The subject of Heracles and the Keryneian stag occurs not infrequently, sometimes singly, sometimes in combination with other labours of Heracles, and is usually composed, as here, with Heracles kneeling on the stag.—*Towneley Coll.*

Marble. Height, 1 foot $11\frac{1}{4}$ inches; width, $11\frac{3}{4}$ inches. Restored: part of right and left thighs; mended and worked over. Sent from Rome by Mr. Byres, 1785. *Mus. Marbles*, II., pl. 7; Ellis, *Town. Gall.*, II., p. 98 (= Vaux, *Handbook*, p. 180); Müller, *Denkmaeler*, I., pl. 14, No. 49; *Specimens*, I., pl. 11; Wolters, No. 440; Mansell, No. 1244; *Græco-Roman Guide*, I., No. 144. For the subject compare *Annali dell' Inst.*, 1844, p. 175; *Mon. dell' Inst.*, IV., pls. 6-8; and the metope from Olympia (*Olympia*, Textband III., p. 164; Tafelband III., pls. 38, 5; 45, 5).

- 2208.** Relief representing a candelabrum, composed of a triangular base, from which rises a stem ornamented with broad leaves, and surmounted by a lamp in the form of a two-handled vase (cantharos). The base rests on three lion's feet, and is ornamented at the sides with floral

arabesques, and with rams' heads at the corners. Flames issue from the vase, round which is bound a sash floridly treated, of which the ends terminate in poppy-heads. The whole is contained in a moulded frame. From the convexity of the surface, it seems to have been set on the outside of a circular building. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 2 feet 2 inches; width, 1 foot 10½ inches. Restored: part of the frame and the most salient parts of the relief. Formerly in the Mattei Collection, Rome. Venuti, *Vet. Mon. Matth.*, II., pl. 84; *Mus. Marbles*, II., pl. 2; Ellis, *Town. Gall.*, II., p. 293; *Græco-Roman Guide*, II., No. 22; Baumeister, *Denkmaeler*, I., p. 576.

2209. Relief, in three tiers, perhaps typical of three Seasons.

(1) In the lowest scene, which may represent Winter, two men move to the right, carrying a dead boar slung on a pole through a forest, which is indicated by three trees and rocks. A huntsman follows holding a noose or thong, and a stick; at his heels follows a dog. On the left a man turns in a contrary direction, leaning against a pine tree; the action of his arms is doubtful, as they are both restored. On the right a male figure, mounting a rocky step, throws a stone at some object not shown. The attire of these five figures is that of countrymen in winter. Most of them wear short tunics reaching to the knee, and heavy capes. The figure hurling the stone has the right side bare; all wear buskins.

(2) In the second tier the scene is on the sea, represented by waves. On the right a Triton is struggling with a humped sea-bull, which he holds by the right horn. In his left hand he holds a rudder, and on his left arm is a panther's skin. On the right of the bull the body of a youthful figure floats on the waves, the back upwards. On the left a naked female figure, probably Aphroditè, is seated on a rock, on which her drapery is

strewn, and stretches out her left hand to receive an Eros who is flying downwards holding out a lighted torch.

(3) In the upper division the scene represents a procession, headed by a male figure holding a branch and wearing a short tunic and buskins. He dances to the right, looking back at an infant Dionysos mounted on a goat and wearing a nebris. Behind follows a bearded Silenus with a piece of drapery tied round his loins; and the scene is closed on the left by a Maenad, who looks back, holding up in her right hand an oinochoè, and with her left drawing back the skirt of her garment, which a nude crouching figure, probably a Satyr, has seized with his right hand. She wears a loose flowing chiton, fastened on the left shoulder. The relief is probably incomplete at both ends, but the use to which it was applied is uncertain.—*Towneley Coll.*

Fine limestone. Height, 1 foot $10\frac{3}{4}$ inches; width, 1 foot 8 inches.

Restored: (1) arms of figure on left; heads of next two figures; right arm of figure on right; (2) the body and left arm of Aphrodite, leg, hand, and torch of Eros, right arm of Triton, left foreleg and nose of bull, head and arm of figure on right; (3) the heads of all the figures, right arm and leg of figure on left, right shoulder and arm and left leg of Silenus, head and right leg of goat, right forearm and left hand (with part of branch) of figure on right. *Mus. Marbles*, II., pl. 9; Ellis, *Town. Gall.*, II., p. 146 (lower tier) (= Vaux, *Handbook*, p. 242); *Græco-Roman Guide*, II., No. 127; Baumeister, *Denkmæler*, III., p. 2142. This relief belonged to Pope Sixtus the Fifth, and was formerly in the Villa Montalto at Rome.

2210. Fragment of relief: An ox standing to the right under a pine tree. On the ground in front of him a sacrificial axe.—*Presented by S. Chambers Hall, Esq.*, 1855.

Parian marble. Height, 10 inches; width, 1 foot 3 inches. *Græco-Roman Guide*, II., No. 124; *Arch. Zeit.*, 1855, p. 62*.

2211. Relief: Cow drinking from a circular vessel while

suckling a kneeling calf. The cow stands to the right on rough ground. Right horn and part of ear are wanting. —*Towneley Coll.*

Marble. Height, 8 inches; width, 1 foot. *Mus. Marbles*, II., pl. 16; *Ellis, Town. Gall.*, II., p. 116; *Græco-Roman Guide*, II., No. 125.

- 2212.** (Fig. 34.) Relief, representing the conversion of new wine, *mustum*, into the decoction called *defrutum*. On the left a caldron on a fire of logs. A man kneeling, raises the lid of the caldron; his left hand is placed among the logs to hold the caldron steady; the forearm is wanting. Behind him follows another figure, carrying a bundle of sticks, and advancing his right hand. Both these figures



Fig. 34. No. 2212.

have as their only garment a cloth tied round the loins. On the right is a nude man, pouring wine from an amphora into a second caldron. Another man approaches it from the opposite side, holding out an oinochoë to be filled; his left hand is advanced. He wears a short chiton girt at the waist. Style late and bad. —*Towneley Coll.*

Parian marble. Height, $6\frac{1}{2}$ inches; length, 1 foot 9 inches. *Ellis, Town. Gall.*, II., p. 150; *Græco-Roman Guide*, II., No. 128.

- 2213.** Fragment from a relief representing a vintage. Two oxen are drawing a cart, to the right, on which is a large wineskin, supported by a sort of crate. In front of the

oxen has stood a male figure, of whom the right arm, holding a goad, alone remains. At their side is another figure, standing under an archway, and advancing his right hand, as if awaiting the cart. His drapery leaves the left side bare. A dog follows the oxen. The wheel of the cart is a solid disk of wood, strengthened by cross-pieces. Sculpture rude, and late Roman.

Parian marble. Height, 1 foot 2 inches; width, 2 feet. *Græco-Roman Guide*, II., No. 135.

- 2214.** Fragment of relief, with a nude figure of a boy, leaning over a large chest, and stretching down into it. The chest rests on ornamental feet, and has an open lid.—*Cività Lavinia*. Presented by Lord Savile, G.C.B., 1892.

Marble. Height, $7\frac{1}{2}$ inches; width, 6 inches.

- 2215.** Relief. A boar is seated to right, and attacked by two hounds, which spring on its back from behind, and seize its head and flank.—*Sloane Coll.*

Marble. Height, 11 inches; width, 1 foot 2 inches.

- 2216.** Fragment of the right-hand upper corner of a relief, with two oxen on rocky ground. Above in the angle, an overturned vase, and a miner's pick (?), used by a figure now lost. Roughly executed relief.

Greek marble. Height, 7 inches.

- 2217.** Relief, representing the visit of Priam to Achilles. Achilles is seated on a chair, on the left, with tunic, cuirass, cloak, boots, and taenia about his head. He holds his sword in the left hand, and his helmet lies beside him. Priam approaches from the right, in a supplicatory attitude, wearing trousers, sleeved tunic, and Phrygian cap. Between them stands a youthful attendant, wearing tunic

and boots, and having a spear and shield. The work is late and rough.—*Towneley Coll.*

Parian marble. Height, 10 inches; width, 1 foot $6\frac{3}{4}$ inches. Slightly mended in parts. Brought from Rome by Mr. Morison. *Mus. Marbles*, X., pl. 40, fig. 2; Ellis, *Town. Gall.*, II., p. 134 (= Vaux, *Handbook*, p. 240).

- 2218.** (Fig. 35). Fragment of relief with the upper parts from the waist of two nude figures, male and female, reclining, with their bodies in opposite directions. Both heads look



Fig. 35. No. 2218.

to the left. Late work, roughly blocked out.—*Laconia. Inwood Coll.*

Marble. Height, $11\frac{1}{2}$ inches; width, 1 foot $8\frac{1}{2}$ inches. *Synopsis* (1847), No. 431.

- 2219.** Relief, on a slab with a joint at each side and on the top. Two Tritons to the right; between them a dolphin. One Triton has a trident incised in the background, the other appears to carry a paddle.—*Kertch.*

Marble. Height, 2 feet 2 inches; width, 3 feet 5 inches. Macpherson, *Ant. of Kertch*, p. 50. (The paddle (?) is there rendered as wings.)

- 2220.** (Fig. 36). Torso of a Triton. Fragment of a very high relief, with the figure of a Triton, who appears to be

moving to the left, with right arm extended. The head is wanting, together with both arms from the middle of the biceps. Below the hips of the figure are a flat bed and cramp holes which seem to show that the figure was inserted in a plinth. The marine appendages, which surrounded the hips of the Triton, appear to have been added in bronze, to judge from the numerous drilled holes for bronze rivets.

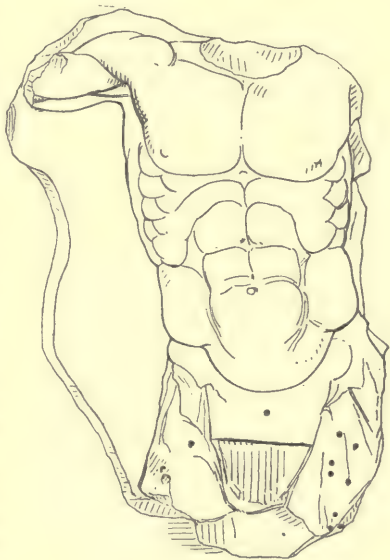


Fig. 36. No. 2220.

The relief has been connected with the remains of a marine relief recently found at Delos, but data are wanting for a comparison of the scales. It is wrought in a large and fine style, which may be compared with that of the giant frieze from Pergamon.—*Delos. Presented by Commander J. Murray, R.N., 1819.*

Pentelie marble. Height, 3 feet 11½ inches. Stuart, 2nd edition, IV., Section on Delos, pl. 4, fig. 3. Furtwaengler, *Arch. Zeit.*, 1882, p. 365; Homolle, *Bull. de Corr. Hellénique*, 1884, p. 421.

- 2221.** Head of a personified City in high relief, turned three-quarters to the right. She wears a wreath of ears of corn, with a rosette in the centre, and a mural crown. The nose is lost. The surface is only roughly finished. This

head appears to be that of the Tychè of some city rich in corn, such as Alexandria. 3rd cent. A.D. (?).—*Carthage*.

Marble. Height, 1 foot. From the excavations of Dr. N. Davis, 1859. For the corn wreath and mural crown combined on a coin of Alexandria, cf. *Cat. of Greek Coins in Brit. Mus., Alexandria*, p. 232, No. 1804.

SEPULCHRAL MONUMENTS.

The sepulchral monuments described in the following section are for the most part of a comparatively late period. The four examples, however, which are first described are works of a good period, recently acquired, and these are followed by several reliefs and fragments, also of Greek workmanship, but for the most part of minor interest, which were not included among the grave reliefs in Vol. I. of this Catalogue. The Greek reliefs are followed by Roman sepulchral reliefs (not being parts of sarcophagi or cippi) and minor Greek fragments. These are followed by Sepulchral Altars (2285-7), Sarcophagi and fragments (2295-2345), Chests and Cippi (2350-2394), Urns and Vases (2400-2430).

GREEK SEPULCHRAL RELIEFS.

- 2230.** Upper part of a sepulchral stelè, with a female head veiled. Above is an acroterion ornament, consisting of an inverted palmette between two double volutes. This type of acroterion, in which there is no suggestion of the acanthus ornament, has its nearest parallel in early Attic stelae, such as that of Antiphanes (Conze, i., pl. 13). Compare also the antefixal ornaments of the Parthenon (Nos. 351-2).—*From Excavations at Amathus (Turner Bequest)*, 1894.

Limestone. Height, 1 foot 3 inches. *Excavations in Cyprus*, p. 93, fig. 144.

- 2231.** (Fig. 37). Sepulchral relief of Glykylia. A woman, fully draped, wearing long tunic, a large mantle which passes over the back of the head and round the legs, and sandals, is seated on a low chair to right, with a footstool. The footstool is decorated with animal legs, and an ivy leaf. She holds up her left hand, and is engaged in adjusting a bracelet of spirally twisted work about her left wrist, with her right hand. A maid stands before her, keeping open with the right hand the lid of a casket which she holds in her left. The maid is dressed in long tunic and upper tunic, and has her hair closely rolled round her head.



Fig. 37. No. 2231.

Inscribed Γλύκυλλα.

The relief is crowned by a simple pediment with small acroterial ornaments, but there are no side pilasters. Probably a work of the end of the 5th century B.C.—*Said to have been found at Thebes.*

Pentelic marble. Height, 3 feet $\frac{1}{2}$ inch. Purchased, 1893. *Journ. of Hellen. Studies*, XIV., pl. 11, fig. 1; p. 267 (A. H. Smith); *Arch. Anzeiger*, 1896, p. 38; Mansell, No. 1474.

- 2232.** Sepulchral relief, with mother, nurse and child. A woman, fully draped in sleeved tunic and mantle which passes over her head, is seated on a low chair to the left.

She holds an open casket in her hands, but is looking towards the group on the left. A standing maiden, draped in tunic and mantle, holds in her arms a young child, closely swathed.

The composition seems to imply that the mother had died in child-birth, or not long after, leaving an infant to the care of a nurse.

The relief is bounded by pilasters, surmounted by a pediment with acroterial ornaments. The architrave was inscribed, but only the termination . . . ΙΑΕΩΣ can now be read. The relief is in parts only blocked out. Attic work of about 400 B.C.

Greek marble. Height, 2 feet $7\frac{1}{2}$ inches. Found at Alphington House, Jersey. Purchased, 1894. *Journ. of Hellen. Studies*, XIV., pl. 11, fig. 2; p. 268 (A. H. Smith); *Guide to Greek and Roman Antiquities*, pl. 6, fig. 1; Mansell, No. 1115.

- 2233.** Fragment of a sepulchral (?) relief, with a figure of a youth standing to the left. He stands mainly on the right foot, with the left drawn back, and leans forward heavily on his stick, which supports his right armpit. His cloak passes over the left arm, and under the right arm, where it covers the end of the stick. He looks down to the left, perhaps towards a seated figure of which a raised left arm remains, together with an indication of a footstool. The relief is surmounted by a small pediment with an angle palmette, and a central acroterion, consisting of a palmette and volutes springing from faintly indicated acanthus leaves. Probably Athenian work of the fourth century B.C.—*Athens*.

Pentelic marble. Height, 2 feet $3\frac{1}{2}$ inches. Bought, 1901. Murray, *Journ. of Hellenic Studies*, XXII., pl. 1, p. 1; *Guide to Greek and Roman Antiquities*, pl. 6, fig. 2; Mansell, No. 1125. The fragment with the central palmette (presented in 1902 by J. Marshall, Esq.) seems to indicate the proportions of a votive relief.

- 2234.** Fragment of relief. A male figure is seated on the

ground with the right leg extended, and with the left foot brought close to his body. He partly rests on the right arm, and holds out a chlamys on his extended left arm. The head, most of the right arm, the right foot and left hand are wanting. Behind is a trace of another figure. The figure is probably that of a warrior, wounded and sunk to the ground, who holds out his arm, trying to defend himself. It may have been part of a sepulchral relief of about 400 B.C.—*Athens. Strangford Coll.*

Pentelic (?) marble. Height, $11\frac{1}{2}$ inches; width, 1 foot 1 inch. Compare the relief in the Villa Albani, *Arch. Zeit.*, 1863, pl. 170.

- 2235.** Female head in half relief, and half turned to the left. The head is bent slightly forward, but the eyes are looking upwards. The hair is gathered back in fine ripples from the face, and is confined in a cap, or perhaps an *opisthosphendone*, of which only a small part is seen.

This head has been regarded as that of Iris of the east frieze of the Parthenon. It is, however, clear that it cannot come from that or any other figure on the Parthenon frieze. It is no doubt a part of a fifth-century Athenian sepulchral relief.—*Presented by Dr. Lee (of Hartwell)*, 1862.

Pentelic marble. Height, 6 inches. Formerly in the Athanasi Coll., No. 946. Smyth, *Aedes Hartwellianae, addenda*, p. 159; W. Lloyd, *Trans. R. Soc. Lit.*, 2nd ser., VII., p. 49, pl. 3; Conze, *Arch. Anzeiger*, 1864, p. 224*, and *Attische Grabreliefs*, pl. 269, No. 1212.

- 2236.** Veiled female head, broken off at base of neck; probably from a large sepulchral relief of the fourth century, with the head nearly in the round. Part of the left shoulder remains, showing the edge of the tunic, with the mantle falling over it. The end of the nose and the chin have been injured.—*Strangford Coll.*

Marble. Height, 1 foot 2 inches. *Græco-Roman Guide*, II., No. 166; Mansell, No. 1490.

- 2237.** Female head to the right, probably from a sepulchral relief of the fourth century. The hair is confined in a *sphendonè* in front, and is brought over each ear to the back.

Marble. Height, 2 inches. Bought from A. Biliotti, 1874.

- 2238.** Fragment of relief, with a female head to the front. The hair is parted in the middle, and is brought in plaits several times round the top of the head. The nose is lost. 1st cent. A.D. (?).—*Athens* (?). *Elgin Coll.*

Fine Greek marble. Height, 7 inches. *Synopsis*, No. 241 (123); Ellis, *Elgin Marbles*, II., p. 127.

- 2239.** Head, bearded, larger than life, from a relief to which it was slightly attached at the back. The head may be from an Attic sepulchral monument. The nose and surface are mutilated. The hair is roughly blocked out. Late Attic work.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 11 inches. *Synopsis*, No. 243 (117); Ellis, *Elgin Marbles*, II., p. 118, No. 243 ("Hercules").

- 2240.** Sepulchral relief. A male figure, standing, draped in a mantle, holds out a bunch of grapes in his right hand, while a cock on the ground at his feet looks up to them. The top is wanting, and the surface is much worn away.

Inscribed *παροδίτα* (?) *χαίρει*.—*Melos*. Presented by Dr. Jarvis, 1833.

Parian marble. Height, 1 foot 5 inches. *Greek Inscriptions in Brit. Mus.*, No. CCCLXVII.

- 2241.** Sepulchral relief. Woman seated on a chair to the right, with a footstool. She wears a large mantle which passes over her head. The right hand, wrapped in the mantle, is placed under her chin. There are remains of an inscription, now illegible: . . . *μος*. Late Greek work.

Marble. Height, 1 foot $\frac{1}{2}$ inch; width, 8 inches.

- 2242.** Sepulchral relief. A female figure stands to the front, holding a distaff raised in her left hand and a spindle in her right hand. She wears a long tunic girt under the breasts, a mantle and shoes. A diminutive draped figure of a girl stands on the left, looking up to her. Above is inscribed *Καλλιτύχα Βουκόλου*. The relief is surmounted by a pediment with acroterial ornaments, and containing a face, to the front.—*Crete. Inwood Coll.*

Parian marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot $1\frac{1}{4}$ inches.
Greek Inscriptions in Brit. Mus., No. CCCLXXIX.

- 2243.** (Fig. 38). Sepulchral relief combined with an honorary decree. A bearded figure, wearing tunic and large mantle, stands to the front. The right arm within the mantle passes across the breast. The left hand hangs by his side and holds a small roll. A boy in a short tunic stands on the right on a small pedestal. He has his hands crossed. Probably of the 2nd–3rd century A.D.

Below is a circular medallion containing the inscription *Ἡ βουλὴ καὶ ὁ δῆμος στεφανοῖ χρυσῷ στεφάνῳ Αὐρ(ήλιον) Ἀλέξανδρον κοσμίως βιώσαντα*.—*Crete. Inwood Coll.*

Parian marble. Height, 2 feet 1 inch; width, 10 inches. *Greek Inscriptions in Brit. Mus., No. CCCLXXVIII.* For honorary inscriptions on sepulchral reliefs compare Nos. 639, 704, 723.



Fig. 38. No. 2243.

- 2244.** Sepulchral relief. A female figure stands to the front, closely draped, wearing a long tunic, shoes, and a mantle

which passes over the head and is wrapped round the arms. Beside her are a distaff and spindle, and below a large wool basket. On the right is a diminutive draped figure of a girl holding a casket.

Inscribed Πάρμων Ὀνάσιδος θυγάτηρ Κοπίᾱς τὴν γυναῖκα μνίας χάριν· χαῖρε. Apparently Parmon and (parenthetically) his daughter Kopias erect the stone in memory of the wife of Parmon.

Above is a pediment containing a rosette, and having acroterial ornaments.—*Crete. Inwood Coll.*

Parian marble. Height, 2 feet $3\frac{1}{4}$ inches; width, 1 foot $7\frac{1}{4}$ inches.
Greek Inscriptions in Brit. Mus., No. CCCLXXX.

- 2245.** Upper part of a sepulchral relief. Within a panel is what remains, from the waist upwards, of a female figure seated, half turned to the left. A male figure stands on each side of her, and there is a fourth figure in low relief in the background. The relief is bounded by pilasters, surmounted by a Doric entablature with triglyphs and dentils. The heads are all mutilated. Late Greek work.
—*Crete. Inwood Coll.*

Greek marble. Height, 1 foot 6 inches; width 1 foot 4 inches.

- 2246.** Sepulchral stelè of Noumenios. Within a sunk panel two figures advance rapidly to the right. The first figure (Noumenios) has a tunic girt at the waist and a flying cloak. The second figure, with a tunic only, is probably an attendant. Each carries a hunting spear on the left shoulder. Inscribed Νουμήνιος Σεύθο[υ] Λυσιμαχεύς. Seuthes is a Thracian name, and Noumenios was presumably a citizen of Lysimachia, at the neck of the Thracian Chersonese. The town was founded by Lysimachus in 309 B.C., which gives an upper limit of date. The lettering is of the third century B.C.—*Obtained from*

Pergamon. Presented by Baron Ferdinand de Rothschild, M.P., 1897.

Greek marble. Height, 1 foot $4\frac{3}{4}$ inches; width, 1 foot $\frac{5}{8}$ inch.
Perdrizet, *Bull. de Corr. Hellénique*, XXIII, p. 558.

- 2247.** Fragment of a sepulchral relief containing the foot of a standing figure and the lower part of a diminutive figure of a boy, standing, wearing a short tunic.

Inscribed Σερ]απίων χρηστὲ χαῖρε.

Parian marble. Height, 8 inches; width, 11 inches.

- 2248.** Fragment of a sepulchral relief. A male figure standing, wearing a chiton and mantle, clasps the hand of a woman, seated to the right on a chair with a footstool. She wears a long chiton and mantle. The heads of both figures are lost. By the side of the chair is a diminutive figure of a girl holding a casket. The relief is bounded by pilasters which were originally surmounted by an arch.

Inscribed Εὐπορία Δημητρίου Ἀντιόχισ(σ)α, γυν(ῆ) δὲ Εὐνίκου, χρηστὴ καὶ ἄλυπε χαῖρε.

Greek marble. Height, 1 foot 5 inches; width, 1 foot 4 inches.
Ellis, *Town. Gall.*, II, p. 165.

- 2249.** Fragment of a sepulchral relief, with the lower part of a panel and the feet of a figure standing to the front.

Inscribed Λού(κιος) Ἰούλ(ιος) Τρόφιμ[ος.—*Mytilenè.*

Greek marble. Height, 8 inches. Obtained by C. T. Newton, 1855.
Greek Inscriptions in Brit. Mus., No. CCXXIII.; *Inscriptiones Graecae*, XII, 2, No. 411.

- 2250.** Sepulchral relief. In a sunk panel, a draped female figure is seated to the right on a chair with a footstool. She clasps the hand of a male figure standing before her, who wears a mantle passing about his body and over his

left shoulder. Between them and in the background is a woman holding up a distaff (?). The surface of the relief is much worn.

Inscribed Ἡρακλείδης Νικοστρ[ά]του, Χῖε, χρηστὲ χαῖρε.

The stelè is fixed by a projecting tongue of stone in a rectangular plinth.—*Rhenea*. From Lord Belmore's Coll.

Parian marble. Height (with plinth), 3 feet $\frac{1}{2}$ inch; width, 1 foot 5 inches. *C.I.G.*, 2315.

- 2251.** Fragment of a sepulchral relief, with the feet of a standing figure, within a sunk panel. Beneath is the inscription Ἰουνίου Σωζομενοῦ.—*Cnidos*.

Fine Greek marble. Height, 11 inches. Obtained by C. T. Newton, 1859. *Greek Inscriptions in Brit. Mus.*, No. DCCCLXXII.

- 2252.** Fragment from the left-hand side of a relief, with the torso from the neck to the knees of a figure in armour. He wears a cuirass with two sets of flaps above a short tunic, a chlamys and a sheathed sword. On the upper part of the cuirass are aegis-like scales.—*Rhodes*.

Marble. Height, 1 foot $7\frac{1}{2}$ inches. Found near the city of Rhodes. Obtained by C. T. Newton, 1854. *Arch. Zeit.*, 1854, p. 485, No. 6.

- 2253.** Sepulchral relief. In a sunk panel a girl is seated on a chair with a footstool to the right. She leans forward and rests her right elbow on her lap, while her left hand holds the edge of her veil. The stelè is surmounted by a pediment, with roughly indicated acroteria. It is fixed by a projecting tongue of stone in a rectangular plinth.

Inscribed ... χρ]ηστὴ χαῖρε. Late Greek work.

Parian marble. Height (with plinth), 2 feet $4\frac{1}{2}$ inches; width, 1 foot $\frac{1}{2}$ inch.

- 2254.** Sepulchral relief. A youth, who wears a chiton and mantle, stands clasping the hand of a man similarly

draped, who is seated to the right. Above is a pediment, with acroteria.

Inscribed in late lettering Μάρων χρηστὲ χαῖρε.—*Temple Bequest.*

Limestone. Height, 1 foot $4\frac{1}{2}$ inches; width, 9 inches.

- 2255.** Upper part of a sepulchral relief. A bearded figure stands to the front, wearing a tunic, and a mantle wrapped closely about him. Cut off at the knees. Late Graeco-Roman work.

Inscribed ΚΛ. Α . . .

Parian marble. Height 1 foot 10 inches; width, 1 foot.

- 2256.** Fragment of a sepulchral (?) relief, with two hoofs of a horse, and the paw of a lion.

Inscribed . . . σ πρωτ . . . | . . . υριωι . . .

Fine Greek marble. Height, $3\frac{1}{2}$ inches. *C.I.G.*, 7025.

- 2257.** Sepulchral relief. A horseman, wearing chlamys and bowcase (gorytos), rides slowly to the right. The relief is bounded by pilasters, slightly sketched, and a pediment which is surmounted by acroteria, and contains a rosette. There are remains of an inscription . . . ατ[η]ς Θε . . .—*Kertch.*

Limestone. Height, 2 feet $\frac{1}{2}$ inch; width, 1 foot 7 inches. *Greek Inscriptions in Brit. Mus.*, No. CCIV.; Latyshev, II., 279.

- 2258.** Fragment of sepulchral relief, containing the lower part, from the breast, of a woman standing, wearing a chiton and a mantle in which her arms are wrapped. On the left a girl stands with a casket.

Inscribed Δασχαῖ Κινώλιος, γυνή δὲ Ἰχαιος, χαῖρε.—*Kertch.*

Limestone. Height, 2 feet; width, 1 foot $8\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CLXXXVIII.; Latyshev, II., 226.

- 2259.** Sepulchral relief. Two women stand, clasping hands. Each wears a long chiton, and a mantle which passes over the head and about the body.

Inscribed Διοδότῃ γυνὴ Παμφίλου θυγάτηρ δὲ Πρέπωτος, καὶ μήτηρ Καλίστῃ, χαίρετε.—*Kertch*.

Limestone. Height, 2 feet $2\frac{1}{2}$ inches; width, 1 foot $9\frac{3}{4}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCVIII.; Latyshev, II., 114.

- 2260.** Sepulchral relief. A man in a short tunic and mantle, and a woman in a long tunic and mantle stand side by side. The faces are wanting. The group is bounded by pilasters, surmounted by a pediment and acroteria, and three rosettes. Inscribed Διονύσιε Λαμάχου, χαῖρε.—*Kertch*.

Limestone. Height, 2 feet $3\frac{1}{2}$ inches; width, 1 foot 2 inches. *Greek Inscriptions in Brit. Mus.*, No. CLXXXIX.; Latyshev, II., 142.

- 2261.** Sepulchral relief. A man stands, wearing a chiton and mantle. A similar but smaller figure, wearing a short chiton and chlamys, stands with his left elbow and right hand resting on a column. On the left is a diminutive figure in a short chiton. The relief is bounded by pilasters, surmounted by an arch, with two bosses in the spandrels, and by acroteria.

Inscribed Ἡρακλεῖδῃ Παστέϊος, χαῖρε.—*Kertch*.

Limestone. Height, 2 feet 4 inches; width, 1 foot 8 inches. *Greek Inscriptions in Brit. Mus.*, No. CXCIII.; Latyshev, II., 161.

- 2262.** Sepulchral relief; the top is lost. A woman stands wearing a long tunic and a mantle, in which she is closely wrapped. The face is lost. A girl stands holding a casket. Beside the girl, a deep groove ($5\frac{1}{4}$ by $\frac{3}{4}$ inches) is cut for the insertion of some object.

Inscribed Θεονίκη θυγάτηρ Νικίου, χαῖρε. The stone had previously formed part of a Doric entablature.—*Kertch*.

Limestone. Height, 2 feet $6\frac{1}{2}$ inches; width, 1 foot 8 inches. *Greek Inscriptions in Brit. Mus.*, No. CXC.; Latyshev, II., 234.

- 2263.** Bust in relief of a beardless male figure, wearing a chiton, and having drapery on the left shoulder.

Inscribed, on a tablet below the bust, Κάρπος Βασσάρου ἐτῶν... The age was never inserted in the place intended for it. Rough sculpture.—*Kertch*.

Sandstone. Height, 1 foot 1 $\frac{3}{4}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CCIII.; Latyshev, II., 169.

- 2264.** Sepulchral relief. A man standing, wearing a short tunic and chlamys, clasps the hand of a standing woman wearing a long chiton, and a mantle which passes over the head. A girl stands on the left with a casket. The relief is bounded by pilasters, surmounted by a pediment with acroteria, and having three bosses.

Inscribed Κουλία γυνὴ Δ[ιο]σκουρίδου.—*Kertch*.

Limestone. Height, 2 feet 6 inches; width, 1 foot 5 inches. *Greek Inscriptions in Brit. Mus.*, No. CLXXXV.; Latyshev, II., 239.

- 2265.** Sepulchral relief, of which the upper half is lost. A man wearing a short chiton and mantle, stands, probably clasping the hand of a standing woman, who wears a chiton and mantle. The man's head and the upper half of the woman are wanting. On the left is a girl; at the sides are pilasters.

Inscribed Κυρίαίνα καὶ νιὲ Ἀρισσταγόρα, χαίρετε.—*Kertch*.

Limestone. Height, 1 foot 10 $\frac{1}{2}$ inches; width, 1 foot 6 $\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCII.; Latyshev, II., 101.

- 2266.** Sepulchral relief. A woman stands, wearing a long tunic, and a mantle which passes over her head. The left hand holds the mantle near the chin, and the right hand passes under the left elbow. On the right and left are a boy in a short tunic, and a girl, draped, holding a casket. Pilasters are at each side.

Inscribed Ἐπι(γ)όνῃ γυνὴ Χά[ρητ]ος, χαίρε.—*Kertch*.

Limestone. Height, 2 feet 3 $\frac{1}{2}$ inches; width, 1 foot 7 $\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCIX.; Latyshev, II., 269.

- 2267.** Sepulchral relief. A draped woman stands, with right hand raised to her chin. The face and breast are lost. A girl stands on the left, draped and holding a casket. Above are three rosettes in relief. The inscription is broken away, except a part of the letters $\pi\omicron$.—*Kertch*.

Limestone. Height, 1 foot $10\frac{1}{2}$ inches; width, 1 foot $6\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CCV.; Latyshev, II., 284.

- 2268.** Lower part of a sepulchral relief. A woman, draped in long chiton and mantle, stands resting her left elbow on a column. On the left is a girl standing, holding a casket. The heads of both figures are wanting.

Inscribed $\Phi\iota\lambda\omega\tau\epsilon\rho\alpha\ \Phi\iota\lambda\omega\tau\omicron\upsilon\theta\upsilon\gamma\acute{\alpha}\tau\eta\rho,\ \gamma\upsilon\nu\acute{\eta}\ \delta\grave{\epsilon}\ \text{'}\text{Η}\zeta\omicron\upsilon\ \Pi\alpha\rho[\omicron]\delta[\iota\tau\alpha\ \chi]\alpha\iota[\rho]\epsilon$.—*Kertch*.

Limestone. Height, 1 foot 9 inches; width, 1 foot $8\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCIV.; Latyshev, II., 261.

- 2269.** Sepulchral relief, of which the top is lost. A woman, wearing a long chiton and mantle, stands leaning left elbow on a column, with left hand under her chin. Her right hand is wrapped in the mantle, before her body. The head is wanting. On the right a girl (head wanting) stands holding a casket. At the sides are pilasters. The inscription, which has been obliterated and reinscribed, runs $\Psi\upsilon\chi\alpha\rho\acute{\iota}\omega\nu\omicron\varsigma\ \text{'}\text{Α}\gamma\alpha\theta\omicron\kappa\lambda\epsilon\acute{\iota}\alpha\varsigma\ \chi[\alpha\iota\rho]\epsilon$. This is followed by fragments of an elegiac epitaph, in which the words can be read: $\dots\kappa\alpha\iota\ \epsilon\upsilon\kappa\lambda\epsilon\acute{\iota}\eta\varsigma\dots\mu'\ \epsilon\lambda\alpha\chi\omicron\nu\ \pi\acute{\alpha}\tau\eta\rho\eta\varsigma,\ \epsilon\nu\ \delta\grave{\epsilon}\dots$.—*Kertch*.

Limestone. Height, 3 feet; width, 1 foot $11\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCV.; Latyshev, II., 112.

- 2270.** Fragment of a sepulchral relief containing the lower part, from the waist, of a woman, wearing a long tunic, mantle and shoes, and seated on a throne with ornamental legs and a footstool. On the left a girl stands

with a casket. Inscribed $\Psi\upsilon\chi\eta\ \gamma\upsilon\upsilon\eta\ \text{Βραδάκου, χαῖρε.}$ —*Kertch.*

Limestone. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot 10 inches. *Greek Inscriptions in Brit. Mus., No. CXCVI.; Latyschev, II., 266.*

- 2271.** (Fig. 39.) Sepulchral relief. Two bearded figures in civil costume stand to the front within a lunette. The figure on the left holds a cake (?) in his right hand over a flaming altar, and has a scroll in his left hand. The figure on the right places his right hand on a heap of armour, consisting of a shield, sheathed sword and helmet.



Fig. 39. No. 2271.

Inscribed with an epitaph, partly metrical:

Πανσάμενος
στρατιᾶς Ἄρης Ἄρη
παρέδωκεν ὅπλα καὶ
στρατιάν· καταλίψας
ταῦτα εἰς ἕτερον κόσμον
ἄκοσμον ἀπελήλυθε
ὅπου οὐδὲν ὑπάρχ(ε)ι

εἰ μὴ μόνον σκοτιή. $\Lambda\kappa\theta$. A soldier named Ares has died at the age of twenty-nine. 2nd cent. A.D. (?).

Marble. Height, 1 foot 10 inches; width, 1 foot $3\frac{1}{2}$ inches.

- 2272.** Sepulchral relief. Male and female busts to the front, side by side. The female figure has a coil of hair round

her head. Both wear tunics, and a mantle, part of which passes over the left shoulder.

Inscribed . . . βολις Ἰοδρανοῦ Ἀτιλία Εὐτυχί|δι τῇ συμβίῳ
ζῶν μνημῆς χάριν.—*Presented by the Rev. G. T. Hudson, 1870.*

Marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot 5 inches. Found in the Thames, and thought to have come from the Earl of Arundel's collection of marbles.

2273. Bust, to the front, of a beardless man, with short hair and draped shoulders. The subject is treated as a relief.

Inscribed on a tablet below: Πόπλιος Καλλιμάχου. Լ·ΛΗ—*i.e.*, "Publius, son of Callimachos. In his 38th year." For the year symbol Լ compare Nos. 656 and 2271. Rough work.—*From a tomb near Benghazi.*

Marble. Height, 1 foot $\frac{1}{2}$ inch. Obtained from Vice-Consul Crowe, 1861.

ROMAN SEPULCHRAL RELIEFS.

2274. (Plate XXVII.) Roman sepulchral relief. Within a sunk panel are a man and woman standing, with their right hands raised and clasped. The man is beardless, with thin features of a portrait character. He wears a tunic, toga and sandals. The woman has a long tunic girt at the waist, a mantle and sandals. The head, with its unantique arrangement of the veil, is modern.

Inscribed on each side with the name of one of the parties, followed by couplets in which each, speaking in the first person, describes the other.

[*Au*]relius L. l. [*H*]ermia [*la*]nius de colle Viminale.

[*H*]aec, quae me faato praecessit, corpore casto

[*C*]oniunx una meo praedita amans animo

[*Fi*]do fida viro veixsit, studio parili quum

Nulla in avaritie cessit ab officio.

A]urelia L. l.

*Aurelia L. l. Philematio.**Viva Philematium sum Aurelia nominata,**Casta, pudens, volgei nescia, feida viro.**Vir conleibertus fuit eidem, quo careo eheu !**Ree fuit ee vero plus superaue parens.**Septem me naatam annorum gremio ipse recepit,**xxxx annos nata necis potio[r]**Ille meo officio adsiduo florebat ad o[mnis] . . .*

The opening is a correction by Fabretti for the impossible restoration added early in the seventeenth century and recently removed from the stone, which ran [*Au*]relius *L. l.* [*Fil*]ermia [*En*]nius, etc. 1st cent. B.C.—*Rome. Blacas Coll.*

Italian marble. Height of slab, 1 foot 11 inches; width, 3 feet 5 inches. For restorations see above. The relief was found about 1593 in a tomb in the Via S. Agnese fuori le Mura, or Via Nomentana. So Cittadini, *Trattato dell' origine della nostra lingua* (1601), fo. 29; *Brit. Mus. Add. MS.* 18,399, fo. 38; "*via antiqua Nomentana repertum, in Maio 1592, prope muros, in vinea N. Martellae.*" Cf. *Ann. dell' Inst.*, 1865, p. 311; afterwards in the Giardino de' Vecchi in Trastevere. Engraved Fabretti, *Inscr. Antiquarum Explicatio*, p. 421, No. 388; Montfaucon, *L'Ant. Expliquée*, V., Suppt., pl. 33 (misnumbered 34). For the Inscription, see Gruter, p. MXLVI., No. 6; *C.I.L.*, I., 1011; VI., 9499 (and lit. there quoted); Mommsen, *Ann. dell' Inst.*, 1865, p. 308, pl. R; Buecheler, *Anthol. Latina*, II., No. 959. For the variant *Philematio*, cf. *C.I.L.*, I., 1180.

- 2275.** Relief with portraits of Antistius Sarculo, and Antistia Plutia, erected by two of their freedmen. Within a moulded frame are two deeply sunk circular recesses, containing medallion portrait busts in high relief. On the left is the bust of an old man, with scanty hair, thin cheeks, firmly shut mouth, and marked individuality. On the right is the bust of an elderly woman, also of marked character. Her hair is brought back over the ears, and up from the back to the top of the head, in the fashion of

the beginning of the third century A.D. The ears are perforated for metal earrings.

Each recess is framed by a wreath of laurel, and fluted in conventional imitation of a shell. Between them is a vertical staff (?) with laurel leaves in relief, and tied about the middle with two cords. A rosette is in each spandrel round the medallions.

Below is a tablet with moulded frame, and with wings at the ends, containing the inscription, which states that Antistius was master of the Alban College of the Salian priesthood.

L(ucius) Antistius Cn(aci) f(ilius) Hor(atia) Sarculo, Salius Albanus, idem Mag(ister) Saliorum.

Antistia, L(ucii) U(ibera) Plutia.

Rufus U(ibertus), Anthus U(ibertus) imagines de suo fecerunt patrono et patronae, pro meritis eorum.

Italian marble. Height, 2 feet 1½ inches; width, 3 feet 2½ inches.

Restored: nose of Antistia. The nose of Antistius had been restored, but the restoration has since been removed. Boissard, III., pl. 137; Gruter, p. 318, 2; Orelli and Henzen, No. 2247; Mansell, No. 1239; *C.I.L.*, VI., 2170. This relief was attached to the wall of a house in Trastevere, about 1510. In 1545 it was in the collection of Bruto della Valle; thence apparently it passed to the collection of the Palazzo della Valle-Capranica, but if this was the case, it was not included in the sale of the della Valle collection to the Cardinal Ferdinando de' Medici, in 1584. In 1801, the relief was in the collection of Lord Bessborough at Roehampton. Purchased, 1858. See *C.I.L.*, loc. cit.; Michaelis, *Jahrbuch des Inst.*, 1891, pp. 218-235; *Gentleman's Magazine*, 1801, p. 323. For a second inscription (now lost) to the same persons, see *C.I.L.*, VI., 2171.

2276. Sepulchral relief. Two elderly female busts, in high relief, within a sunk panel. They turn their heads to each other, and clasp right hands. The figure on the right holds the folds of her mantle with the left hand. She has a ring on the third finger.

Inscribed *Fonteia G(aiae) U(ibera) Eleusis: HOD(AT)A*

Fonteia G(aiae) l(iberta) Helena. The monument is inscribed with the names of Fonteia Eleusis, and Fonteia Helena, both freedwomen of Fonteia. The HOD(AT)A has not been explained. 3rd cent. A.D. (?).

Marble. Height, 1 foot $9\frac{1}{2}$ inches; width, 2 feet $8\frac{1}{2}$ inches. *Arch. Zeit.*, 1848, p. 107; *C.I.L.*, VI., 18524.

ARCHITECTURAL FRAGMENTS OF SEPULCHRAL RELIEFS.

- 2277.** Fragment of the upper part of a sepulchral stelè, crowned with a pediment and acroterial ornaments. The field of the pediment is occupied with an acanthus scroll, springing from a central leaf. Inscribed . . . $\chi\alpha\iota\rho\epsilon$.—*Mycenae. Inwood Coll.*

Red Laconian Marble. Height, $7\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXL. Mr. Inwood thought that this was the upper part of the relief No. 641, and the dimensions nearly agree.

- 2278.** Fragment of the upper part of a sepulchral relief, with an antefixal ornament. On it is a butterfly, in relief on a bunch of grapes.

Inscribed in characters of a good period :

. . . $\nu\omega\nu$ ////////////////

. . . $\omicron\nu\tau\omicron\varsigma$ Γαρ[γήττιος].

A part of this inscription has been designedly erased. Above, in lettering of the later Roman period: *Μουσωνίας*.—*Found near Athens. Elgin Coll.*

Pentelic marble. Height, 10 inches. Dodwell, *Tour*, I., p. 466; *Mus. Marbles*, IX., pl. 30, fig. 2; *Synopsis*, 331 (150); Ellis, *Elgin Marbles*, II., p. 154; *C.I.G.*, 619; *Inscriptiones Graecae*, III., 1647; *Greek Inscriptions in Brit. Mus.*, No. LXXXIII.; Osann, *Sylloge*, p. 209; Kumanudis, No. 402.

- 2279.** Fragment of the top right-hand corner of a stelè, with the angle of a pediment, surmounted by an acroterion in

the form of a half palmette. There are remains of a floral ornament in the pediment.—*Athens. Inwood Coll.*

Pentelic marble. Height, 1 foot $\frac{1}{2}$ inch. *Synopsis*, No. 405; *Inwood Erechtheion*, pl. 26; p. 138.

- 2280.** Angle palmette, from an altar or large sepulchral stelè. The palmette springs from an acanthus scroll, delicately worked, and on each face it has the angle of a pediment. Below is a horizontal bed.

Greek marble. Height, 9 inches.

- 2281.** Antefixal palmette, springing from a base of acanthus leaves. Beneath each side of the palmette is a quatrefoil rosette.—*Found in a store at Portsmouth, 1880.*

Pentelic marble. Height, 1 foot $\frac{1}{2}$ inch.

- 2282.** Palmette, in relief, probably the acroterial ornament of a stelè.

Limestone. Height, 5 inches.

- 2283.** Upper part of a stelè, with acroteria springing from acanthus leaves.—*Kertch (?)*.

Limestone. Height, 1 foot 7 inches; width, 2 feet.

- 2284.** Small cippus of elliptical section on a rectangular plinth, with a floral ornament round the top.

Inscribed in late letters *Μαρκιανὲ, χρηστὲ καὶ ἄωρε, χαῖρε, ζήσας ἔτη κη.*

Veined marble of Asia Minor (?). Height, 1 foot $1\frac{1}{2}$ inches. Probably from Cyprus. Compare the cippus from Salamis (?) engraved *Rev. Arch.*, 3rd ser., VII. (1886), p. 146.

SEPULCHRAL ALTARS.

For the small class of Greek altar-like sepulchral monuments, compare above, vol. ii., p. 202 (sepulchral altars from Cnidos).

2285. (Fig. 40.) Circular altar, with mouldings above and below. Two ox-skulls and the head of a stag are connected by festooned wreaths and sashes.

Inscribed Σωσικλεῦς Τλωέως
καὶ Ἀγαθαμερίδος τᾶς ματρὸς
αὐτοῦ.—*Perhaps from Delos.*
Presented by A. E. Impey,
Esq., 1825.

Parian(?) marble. Height, 1
foot 5½ inches; diam., 1 foot
2½ inches. *Greek Inscrip-
tions in Brit. Mus., No.*
CCCXCVIIIe.



Fig. 40. No. 2285.

2286. Part of a sepulchral monument, in the form of a circular altar. Two ox-heads are connected by a wreath, from which hang a bunch of grapes and bell-shaped pendants. There are mouldings at the top and bottom.

Inscribed Ξενοκράτη χρηστὲ χαῖρε.

Parian marble. Height, 2 feet 2 inches; width, 1 foot 6 inches.
Purchased, 1852.

2287. Sepulchral monument in the form of a circular altar, with bulls' heads, connected by festoons, from which hang sashes and bunches of grapes. Much obliterated.

Inscribed Γάειε Κασινία χρηστὲ χαῖρε καὶ ὑγίαινε.—*Elgin Coll.*

Parian marble. Height, 2 feet 3½ inches. *Synopsis*, 117 (91);
C.I.G., 6898; *Ellis, Elgin Marbles*, II., p. 128.

THE CHRONOLOGY OF SARCOPHAGI AND SEPULCHRAL CIPPI.

The following sections contain the Sarcophagi, other than those which have been already catalogued from

Lycia (see Nos. 953, 957-60) and Ephesus (1274-82), and Cippi.

The sarcophagus first described (No. 2295), with an anthropoidal cover and coffin-shaped body, was recently found in Cyprus. Its type is descended, through the Phoenicians, from the Egyptian mummy-cases.

Examples, more or less closely anticipating the various forms of sarcophagi, are found amongst Greek and Etruscan works of a good period. But the Greek examples are few, and apart from Etruria the use of the sarcophagus adorned with reliefs did not become general before the Roman Empire.

Attempts have recently been made (especially by Altmann, *Architectur und Ornamentik der Antiken Sarkophage*) to determine the sequence and periods of the principal groups, but the time limits are necessarily vague. It is only in a few cases that help can be had from the inscriptions, or the fashions of head-dress.

In the first century of the Roman Empire, the decoration of the sarcophagi and cippi consists mainly of floral reliefs and festoons, hanging from bulls' heads or skulls. The device of the bulls' heads connected by festoons is first known to occur in architecture of the second cent. B.C. (*Alterthümer von Pergamon*, ii., pl. 30). It becomes, however, a constantly recurring element on the monuments of the Augustan and post-Augustan age. Compare the Ara Pacis of Augustus (Petersen, *Ara Pacis*, pl. 2) and the sepulchral altar of the wife of a freedman of Livia, now at Brocklesby Park (*C.I.L.*, vi., 23338; Boissard, *Topogr.*, iv., pl. 70).

Probably about the middle of the first century, the rams' heads and heads of Ammon are introduced in combination with or in substitution for the bulls' heads (compare Nos. 1274-82, and No. 2486). In the course of the first century mythological reliefs are introduced, at

first as a minor accessory. The reliefs and the inscribed tablets reduce the rams' heads and festoons to insignificant proportions. Compare Nos. 2358, 2360, in which the original purpose of the rams' heads is almost forgotten.

In the Augustan period Cupids or boys are introduced as helping to carry the festoons. This became a favourite and persistent element in decorative art, and was reintroduced by the artists of the Italian Renaissance. Compare Nos. 1280, 2324-5, 2342, 2369.

The mythological scenes gradually increase in importance, and begin to predominate from the end of the first century. The large sarcophagi, with elaborate scenes in relief, were increasingly used during the Antonine period, and reached the climax of their development in the third century A.D. Thus the great sarcophagus No. 2715 appears, from the head-dress of the recumbent figures, to belong to the beginning of the third century. The sarcophagus No. 2303, from Sidon, seems to be somewhat later, if we may judge by the portrait head, No. 2013, which was found in the same place. The sarcophagus No. 2300, with labours of Heracles, suggests comparison with the coins of Postumus, 258-267 A.D.

The device of a medallion portrait or inscribed tablet supported by two figures, usually Cupids, is frequent on the later sarcophagi. Its origin has been traced to the sarcophagus reliefs with scenes of Cupids playing with armour (*e.g.* No. 2317, where the inscription occupies the shield placed in the centre of the composition). At a later time, however, any such suggestion is forgotten. See Nos. 2321, 2323; and compare No. 2333 (Cupids with a Gorgoneion) with the cover of a sarcophagus from the Porta Salaria (Cupids with armour, including a Gorgoneion shield, Altmann, fig. 30), in which the original motive is observed. In No. 2333, a wreath has taken the place of the shield. Two Cupids or two Victories supporting

shields or wreaths become common on the coins of the beginning of the fourth century. Compare two Cupids with a wreath on a coin of Constantius II. (Froehner, *Médailleurs*, p. 312). Thence the type passes into Christian and Byzantine art.

The scheme of figures standing between the columns of a colonnade is suggested in the sarcophagus of "Mourning Women" from Sidon. It is developed in the terracotta wall panels of the first century, and appears fully grown in the wall paintings and sarcophagi of the second and third centuries. See No. 2301, which may be compared with a sarcophagus (Robert, *Sarkophagreliefs*, iii., pls. 36, 37), dated, by the head-dress of the original recumbent figures, at the beginning of the third century. The colonnade becomes more elaborate, and is divided into separate niches in Nos. 2305, 2312. This style is assigned for various reasons to the fourth century (Strzygowski, *Orient oder Rom*, p. 61), and passes with little change into Christian use, as in a relief at Berlin (Strzygowski, pl. 2).

SARCOPHAGI.

2295. Sarcophagus with anthropoid cover. At one end is a bearded head roughly executed, and at the other end the toes are indicated. The body of the sarcophagus is coffin-shaped, and rests on four short legs.

This sarcophagus and two others, both plain, were found in a tomb of some consequence, at Amathus. The gems, jewelry and pottery were of the fifth century B.C. Cypriote sculpture.—*Excavated at Amathus, with funds bequeathed by Miss E. T. Turner, 1894.*

Limestone. Length of cover, 6 feet $4\frac{1}{2}$ inches; height of sarcophagus, 1 foot 6 inches. Murray and others, *Excavations in Cyprus*, p. 125; Furtwaengler, *Berliner Philologische Wochenschrift*, 1901, p. 148; cf. *Studien H. Brunn dargebracht*, p. 71.

2296. Sarcophagus, with reliefs relating to Achilles. The four scenes on this sarcophagus are : (1) the education of Achilles by the Centaur Cheiron ; (2) his recognition by Odysseus when disguised among the daughters of Lycomedes ; (3) the forging of his armour by Hephaestos ; (4) Achilles dragging the body of Hector round the walls of Troy.

(1) At one end is the group of Achilles with the Centaur Cheiron. Cheiron is seated on his haunches on the right, holding in his left hand the branch of a tree ; Achilles stands before him, his right foot advanced ; his left arm is extended before him, supported by the Centaur, and his right arm is drawn back. He is evidently engaged in a pugilistic exercise, under the instruction of the Centaur.

(2) On the front of the sarcophagus is the Recognition of Achilles. The hero is seated in the centre of the scene on a chair, the front of which is ornamented with legs formed by a combination of bodies of Gryphons with lions' legs ; his feet rest on a footstool supported by lions' feet. He has long hair and wears a mantle instead of the female dress usually worn by him in representations of this subject. He leans back, looking towards an aged male figure behind him, whose right arm is pointing behind his head. This figure may be Odysseus giving the sign to Agyrtes, the trumpeter. The left hand of Achilles holds a sheathed sword. Below is part of a lyre. In his right hand he holds a helmet. In front of his legs is a buckler. In the background beyond his right arm are the remains of a figure, much decayed, who has long hair and wears a hat. His hand is raised to his beard. This may be Phoenix. Further on the left of Achilles are four male figures. The head of one of these is that of Agyrtes blowing the long straight trumpet which summoned Achilles to arms. Next on the left is a Greek warrior advancing to the right, from

whom Achilles has received the helmet. He appears to be leaning on a column. Next is a figure, perhaps Agamemnon. He looks towards Achilles, but draws back to the left, with his right hand outstretched as if surprised. He wears a chiton, a chlamys and boots. Next to him is a youthful male figure in a chlamys, holding a horse by the bridle. On the right, behind Achilles, is Deidameia seated in a chair, her head thrown back; her attitude is that of a person fainting. Her body is naked to the hips; her lower limbs are clad in a chiton, over which is a mantle. Her right hand is raised and holds the hand of the nurse, who stands behind and supports her head. Her feet rest on a footstool supported on lions' claws. Her chair is ornamented with a Sphinx at the front angle; under it is her wool-basket lying on its side. At her right side stands a draped female figure leaning towards her as if to assist her. In the background between Odysseus (?) and Deidameia is the faint outline of a figure, probably another daughter of Lycomedes. The faces of all the figures in this scene and of most of the figures on the sarcophagus are nearly obliterated by the decay of the marble.

(3) At the other end of the sarcophagus are three figures, Hephaestos, Thetis, and Achilles. Hephaestos is seated on a chair with lions' feet, and wears a short tunic, which leaves the right shoulder bare and is girt at the waist. He may have worn the conical cap which is his characteristic. In his right hand he holds a light hammer, with which he is striking the shield of Achilles, resting on edge on his anvil, which is bedded on a block of wood. In front of him stands Thetis, about to deliver to Achilles the sheathed sword and greaves which she has received from Hephaestos. Thetis wears a long chiton, diploidion, and shoes. Her hair is drawn back and gathered into a knot behind. Achilles stands on the

right, armed with a cuirass, beneath which he wears a short tunic; both arms are raised to his head to adjust his helmet.

(4) On the back of the sarcophagus the subject is Achilles dragging the dead body of Hector behind his chariot. Achilles stands beside a two-horse chariot drawn at full speed; with his right hand he grasps the knees of Hector, whose head trails in the dust behind him. In the distance beyond the body of Hector is an indication of the walls of Troy, or perhaps of the tomb of Patroclus. On the outstretched left arm of Achilles is a shield, and he wears a helmet and sword. On the right is a warrior armed with a shield, who moves to the right in front of the advancing horses, looking back and stretching out his right arm. All the figures on this side are much decayed.

At each angle of the sarcophagus is a standing figure draped in a long chiton and mantle. On her head is a calathos; one hand is raised to the upper cornice of the sarcophagus as if supporting it in the manner of a Caryatid; the hair, waved over the forehead, is drawn back and falls in a single tress on each shoulder; on the feet are shoes. These figures, being of an architectonic style, are treated in a more formal manner than the remaining sculptures. (Compare No. 2303).

Each angle below the figure has a quadruped sculptured in relief on either face; in the front, two lions; at one end, a dog and a panther; at the other end, a dog and a deer; at the back, a goat and a dog. Round the top of the sarcophagus is a cornice of egg-and-tongue and bead-and-reel; below the reliefs are two enriched mouldings recessed into the plinth. The work is probably not earlier than the time of the Antonines, but the sculpture is superior to the average of reliefs on Roman sarcophagi.

This sarcophagus was found in 1860, by Admiral

Spratt, in a sepulchral chamber between the theatre and amphitheatre at Hierapytna, in Crete. It was clear, however, from the position of the sarcophagus, that it was not originally designed for the place in which it was found. The centre of the chamber was occupied by the sarcophagus No. 2324. (Spratt, *Travels in Crete*, I., p. 280.)

Yellowish marble. Height, 4 feet 4½ inches; length, 8 feet 9 inches; width, 3 feet 10½ inches. The front is engraved in Spratt's *Travels*, I., p. 279, and the end with Hephaestos, *ibid.*, p. 281. Michaelis, *Arch. Anzeiger*, 1862, p. 341*; *Græco-Roman Guide*, I., No. 44A; *Wiener Vorlegeblätter*, ser. C., pl. 11, figs. 2 a-d; Robert, *Antike Sarkophagreliefs*, II., p. 31, pls. 11, 12. For the sarcophagi with angle Caryatids, see Altmann (*Sarkophage*, p. 88), who attributes them to Athens. See Spratt, *op. cit.*, for an account of the discovery and transport of the sarcophagus.

- 2297.** Front of sarcophagus with relief, representing the Recognition of Achilles among the daughters of Lycomedes. Achilles takes a long stride to the right, with a shield on his outstretched left arm, and a spear in his right hand. He wears a female dress, with a long chiton and diploïdion, and a mantle which has fallen from his arm. His hair falls down his neck like a lion's mane. On the left is a maiden who tries to arrest him, placing her hand on his shoulder and seizing his arm. Further on the left is another female figure who seems to be drawing back the one before described. She turns her head to a figure on the extreme left, who is moving away, with the right hand raised, making a gesture of surprise. In the background two female figures are seen in low relief, both turned to the right. On the right of Achilles is a woman, who appears to be in distress, and may perhaps be Deidameia. Her hands are restored as seizing the end of the spear. The daughters of Lycomedes are all draped, like Achilles, in a long chiton with diploïdion and a mantle. The figure on the left has the Doric split chiton. Between

Achilles and Deidameia is a throne, the arms of which consist of crouching Sphinxes. On the ground on the right is a helmet, with a plume supported by a Sphinx. There is no indication of Odysseus and his companions in the extant part of the relief, but similar representations of the subject make it probable that they were shown on a part at the right end, now lost.—*Towneley Coll.*

Marble. Height, 1 foot $7\frac{3}{4}$ inches; width, 3 feet $9\frac{1}{2}$ inches. Restorations: the lower part of the relief, with all the feet; the right end; the lower half of the figure on the left of Achilles; left arm of maiden on right, and left hand of Achilles. *Mus. Marbles*, X., pl. 36; Mansell, No. 1104; Ellis, *Town. Gall.*, II., p. 177 (= Vaux, *Handbook*, p. 244); *Wiener Vorlegeblätter*, ser. C., pl. 11, fig. 1; Jahn, *Beiträge*, p. 354; Overbeck, *Her. Bildwerke*, p. 292, No. 14; Robert, *Antike Sarkophagreliefs*, II., p. 50; pl. 19, fig. 37. For other representations, see Robert, *loc. cit.*; v. Duhn, *Arch. Anzeiger*, 1895, p. 160.

- 2298.** A. Front of a sarcophagus, with a Dionysiac procession moving to the right. On the left is a low car, on which Dionysos (3) and Ariadnè (2) recline. Dionysos, half draped, and wearing wreaths of ivy, rests on the left elbow while he pours wine from a cantharos into a bowl held by a Satyr (1), who wears a loin cloth and pine wreath. Ariadnè wears a long tunic, girt under the breasts, and an ivy wreath, and has a parasol. The car is decorated with reliefs of a Satyr contending with a goat, and of a Satyr in frenzy. It is drawn by two bearded Centaurs (6, 7) playing respectively on a lyre and the double flutes. (Compare No. 2327.) A winged Cupid (4) stands on the back of the Centaurs, and a female figure (5), almost hidden, walks beside them and carries on her head the flat basket of fruit often shown in scenes of rustic sacrifices.

A goat-legged Pan (8), wearing a slight cloak, dances before the Centaurs, holding up a syrinx in his right

hand. At his feet is the serpent issuing from the mystic box. Next to the right are : a young Satyr (9), nude and holding up a wine-skin ; a Maenad (10) in tunic, diploidion and ivy wreath, holding a bunch of grapes in the left hand ; a young Satyr (11) with pine wreath, who holds up a pedum in his right hand, and a Maenad (12) advancing in frenzy to the right, with head thrown back and with thyrsus in r. hand. The next group consists of Silenus (14) with small chlamys, ivy wreath and shoes, riding on an ass, supported on its back by a young Satyr (13) wearing loin-cloth and pine-wreath. Silenus has a tympanon in his left hand, and the ass has a bell hung round its neck. A young Satyr (15), nude and carrying a pedum, walks by the head of the ass. Next on the right are a Maenad (16) to the front, nude except for a loose piece of drapery, playing on a tympanon, and a human-legged Pan (17) with a small chlamys about the left arm. The group at the right end of the relief consists of a draped old woman (18), and a young nude Satyr (20) who holds out a bunch of grapes in his right hand ; a child on the ground (19) and another (21) on the Satyr's shoulders stretch their hands towards it. The remaining figures are an old Satyr (22) playing on the double flute, and a young Satyr (23) holding up a pedum from which hang cymbals. These two figures are modern, except for part of the pedum and toes of left foot of the Satyr. At their feet is an animal restored as a diminutive elephant, which ought rather to be a panther.

B. Left side of sarcophagus. A drunken Pan, goat-legged, carried in a helpless state, by a young Satyr, and two boys, one of whom is winged. The Satyr wears a nebris, the boys are nude. On the left is a tree which spreads along the top of the relief.

C. Right side of sarcophagus. Chastisement of Pan. A bearded Satyr, standing to the right, holds Pan on his back by the wrists, in the position usual for punishment. (Compare Herondas, iii., 61.) A young Satyr grasps Pan by the tail with his left hand, while in his right hand he probably held a scourge. Pan's face expresses his pain. On the right is a tree which spreads along the top of the relief, and beneath it a garlanded altar, covered with fruits.—*Towneley Coll.*

Italian marble. Height, 1 foot 7 inches; length, side A, 7 feet $\frac{1}{4}$ inch; sides B, C, 2 feet 1 inch. The three sides of the sarcophagus, which were separated for many years, have recently been reunited. Restored: side A, all the noses, except of the children; also (1) right arm and shoulder, right leg; (3) right foot, part of wheels of car; (4) body and legs; (6) right hand, near legs; (7) right arm and foreleg; (8) right arm with syrinx, lower part of legs; (10) left arm with grapes; (11) whole figure; (13) right forearm, right leg, left foot; (14) feet; also right foreleg and nose of ass; (16) arms, tympanon, right leg from knee; (17) left leg; (19) left hand and feet are alone antique; (20) left elbow, part of grapes. For remaining figures see above. Side B: the restorations shown in *Mus. Marbles*, X., pl. 38, have now been removed, viz.: the ends of the panels and the right leg of Pan, together with the left arm of the boy. Side C. Restored: the right elbow and leg of the old Satyr. The ends of the panels, together with the hand holding a scourge (*Mus. Marbles*, X., pl. 37), have been removed.

The earliest record of this sarcophagus is in the sketch book, now at Berlin, of Marten van Heemskerck, who was at Rome about 1535. He drew the Maenad and Pan (side A, nos. 16, 17) and the relief on side B, and shows the figures as not yet restored. (See Michaelis, *Jahrbuch des Inst.*, 1891, pp. 165, 166; *Arch. Anzeiger*, 1893, p. 105.) It is not known where the relief was at that time. It was afterwards in the Villa Montalto of Sixtus V., whence it was bought by Jenkins.

Side A. Engraved (in reverse), with side C, by Battista Franco, about 1550. Bartsch, XVI., p. 134, No. 45; Bellori, *Admiranda Rom. Ant. Vest.*, 2nd ed. (1693), pls. 48, 49; whence Montfaucon, *Ant. Expl.*, II., 1, pl. 86; Guattani, *Mon. Ined.*, Sept., 1786, pl. 2; Dallaway, p. 328; *Mus. Marbles*, X., pl. 39; Ellis, *Town. Gall.*, II., pp. 195-200.

Side B. Guattani, *Mon. Ined.*, April, 1786, pl. 3; *Mus. Marbles*, X., pl. 38; Ellis, *Town. Gall.*, II., p. 133. The subject is repeated on a sarcophagus from Crete, in the Fitzwilliam Museum at Cambridge. Pashley, *Travels in Crete*, II., p. 18.

Side C. Guattani, *Mon. Ined.*, April, 1786, pl. 2; *Mus. Marbles*, X., pl. 37; Ellis, *Town. Gall.*, II., p. 132; Crusius, *Philologus*, I., p. 106, note 21; Roscher, *Abh. d. Phil.-hist. Cl. d. k. sächs. Ges. d. Wiss.*, XX., 2, p. 121.

2299. Part of the front of a sarcophagus, with a frieze of Amazons. The relief, in its present form, consists of six Amazons, who are seated on the ground in pairs. They are all dressed alike, and wear short tunics, girt at the waist, which leave the right breast and shoulder bare, and high boots of skin. The hair is brought along the forehead to a knot at the back of the head (compare No. 503). In the centre of the composition are a quiver, bow, and shield, suspended. On each side of these an Amazon is seated, turning outwards. Each leans on the hand nearest to the front, which holds an axe, while the hand furthest away from the front holds out an Amazon's shield, the lower angle of which is hidden by a helmet. These figures are each confronted by another Amazon, similarly composed, but seated in the reverse direction. On each side an Amazon is seated back to back with these, and looks outwards. Instead of holding out a shield, the further hand is used as a support for the head. The nearer hand rests on the ground, but in the case of the figure on the left, it does not hold any axe. A sheathed sword and shield are suspended between each of the two outer pairs. On the extreme left are a helmet, shield, and double axe. On the extreme right are a helmet and shield.—*Towneley Coll.*

Italian marble. Height, 1 foot; length, 6 feet $2\frac{1}{2}$ inches. Restorations (the figures are numbered from the left): The lower part of all the faces, and (1) right arm, knee, and toes; (2) right toes; (3) left toes; (4) part of right shoulder, and both legs from middle of thighs; (5) left arm. Parts of the mouldings

above and below are also restored. It has also been asserted, for the reasons stated below, that the whole of the two figures on the right is a restoration, though this cannot be detected on the marble. *Mus. Marbles*, X., pl. 45; Ellis, *Town. Gall.*, II., p. 191; Robert, *Antike Sarkophagreliefs*, II., p. 94; pl. 32, No. 78.

The early history of this relief is derived from two MSS.: (1) *MS.* of the Escorial, of the year 1491 (Robert II., p. 95, fig. 78'b); (2) *MS.* in the Department of Drawings, at Berlin, of about 1572 (Robert, II., pl. 32, fig. 78').

From the Escorial *MS.* it appears that the relief is part of the cover of a sarcophagus, with Amazonomachia reliefs, which at that date stood in the forecourt of the Church of SS. Cosmas and Damian in the Roman Forum. This sarcophagus was in the same position until 1550. Not long after 1550 (see Robert, p. 96) the sarcophagus was moved to the Vatican. Probably at the time of its removal to the Vatican, parts of the cover came into the hands of the sculptor Fra Guglielmo del Piombo, or della Porta (ob. 1577), in whose possession the Berlin *MS.* states it to be. The sarcophagus itself was broken up, at an unknown date. The ends are still in the Vatican, and a fragment from the front is in the Palazzo Salviati at Rome (Robert, II., pl. 33).

From the scale of the sarcophagus it seems probable that the cover when complete contained eight figures of Amazons, with a Corybant mask, such as appears in the MSS., at each end. Both MSS. give abridged renderings of the frieze, and show only four figures of Amazons, which are hard to identify with certainty. According to Robert, the fifth and sixth figures of our relief were added by del Piombo. It is, however, impossible to detect any signs that the fifth and sixth figures are not originals (somewhat restored), and it therefore seems more probable that the work of del Piombo consisted in rejoining and restoring broken fragments of the original. The subsequent history of the relief is unknown, but it was bought from the collection of the Cardinal Passionei at Camaldoli, near Frascati, and sent to England by Jenkins in 1774.

2300. Sarcophagus and cover, on which are represented the strangling of the snakes by the infant Heracles, his twelve labours, and his Apotheosis.

On the front of the lid, the first figure on the extreme left is the nude infant Heracles kneeling. With each

hand he grasps a snake by the throat. Next is Heracles, wearing the lion's skin, and moving forward to the right, and holding the slain Erymanthian boar over the caldron, in which Eurystheus has taken refuge. The club is held with the right hand. On the right is the trunk of a tree, on which is an owl, and next is the cleaning of the Augean stable; Heracles, to the left, wields a mattock, to cut a channel for the Alpheus. In front of him is a deep basket or a bucket. The club and lion's skin are seen behind him. Next is the slaying of the Stymphalian birds. The hero, to the right, holds in his left hand his bow, from which he has just shot an arrow. On his left arm is the lion's skin. In front of him are three aquatic birds with long necks and hooked bills. One lies on the ground; the other two are falling from the sky. Next is the capture of the bull of Crete, which Heracles, to the right, holds by the right horn. In the next group Heracles, advancing from the left, attacks the triple Geryon with club raised in right hand, and lion's skin on extended left arm; Geryon is represented with three complete bodies and pairs of legs. All three are armed with oval shields, crested helmets, and cuirasses; two have swords visible. The last group on the lid represents Heracles seated on a seat, over which his lion's skin is spread. In his left hand he holds his club; his right hand is advanced to receive a wine-cup from a winged Victory, in long chiton and diploidion, who stands in front of him. Compare the figure of Heracles, No. 1726 (*Journ. of Hellen. Studies*, iii., pl. 25). In the background, between Victory and Heracles, stands Athenè armed, resting her right hand on a spear.

At each corner of the cover is a mask of Heracles wearing the lion's skin. At each end is a small pediment, with two Sphinxes, confronted; between them a candelabrum.

On the front of the sarcophagus are the following labours of Heracles. On the left is the bringing away of Cerberus from Hades, the entrance to which is indicated by an overhanging rock. In a recess in this rock is crouching a diminutive figure, perhaps one of the shades (Matz, *Annali dell' Inst.*, 1868, p. 262), perhaps the warder of Hell (Robert, p. 141), looking towards Heracles, who looks back as he moves to the right, dragging Cerberus, who is half emerged from the cave, by a chain. His left hand grasps the club; the lion's skin hangs from his left arm. The next group represents Heracles planting his foot on the body of the slain Hippolytè, and despoiling her of her girdle, the end of which he grasps with his right hand. She lies prostrate, but still holds her shield. Heracles has the lion's skin twisted round his left arm.

The central group represents Heracles carrying off the golden apples from the garden of Hesperus. In the middle is the tree with four apples. Round its trunk is coiled a large snake. Heracles stands on the right, with his back to the spectator, looking towards the tree. Both his arms are broken off below the shoulder. The right hand remains, resting on the top of his club; the left arm was protected by the lion's skin. On the left are the three daughters of Hesperus. Two are represented in low relief in the background, nearly concealed by the third Hesperid, who moves to the left, looking at Heracles, her right hand raised in an attitude of alarm.

Next is Heracles subduing the wild horses of Diomedes, king of Thrace. He stands in an attitude similar to that of one of the colossal figures on the Monte Cavallo at Rome, with his right leg advanced, and the left leg extended. He is placed between two of the horses, which are springing away from him in opposite directions. He looks round to the right, about to strike the horse on that side with his club, which is raised behind his head. His

lion's skin is twisted round his left arm, which is wanting from the elbow. The hand appears to have held the bridle, of which a part still hangs from the horse's mouth. At his feet, in low relief, lies a third horse, felled to the ground. In the background is the outline of a covered structure with an arched opening, probably the stable of Diomedes.

On the extreme right, at the corner of the sarcophagus, is Heracles, turned to the left, strangling the Nemean lion, whose throat he presses with his left arm. The lion's claws are mauling the left leg of the hero. Above is an olive-tree.

On the end of the sarcophagus next to this group is Heracles killing the Lernaean Hydra, whose body twines round his right leg and thigh. He draws back, about to strike with his club at the heads, of which some are attacking, while others have fallen. His lion's skin is twisted round his left arm. Behind him is a tree. At the opposite end of the sarcophagus Heracles is subduing the Keryneian stag, which he seizes by the antler with his right hand, drawing back the stag's head, and kneeling with the left knee on his back. On each side are rocks. On the rock on the left are the quiver and lion's skin of Heracles.

In the four earlier labours, namely, with the lion, the stag, the Hydra, and the boar, Heracles is represented beardless, and rather slighter in form. In the remaining groups, the bearded and more clumsy type of the hero is adopted. The majority of the types here used for the labours occur with great exactness on a series of Gaulish coins of Postumus (258-267 A.D.), and this is probably about the date of the sarcophagus. The groups, however, are well composed, and the execution forcible.—*Found, in 1866, in the ruins of an ancient tomb on the Via Appia, at Genzano.*

Parian marble, unrestored. Height, with cover, 3 feet 3 inches; length, 7 feet $3\frac{1}{2}$ inches; width, 2 feet $8\frac{1}{2}$ inches. Bought from Castellani, 1873. *Annali dell' Inst.*, 1868, pls. F, G; *Græco-Roman Guide*, I., No. 46A; Robert, *Antike Sarkophagreliefs*, III., pl. 33, No. 120; Roscher's *Lexikon*, I., pp. 2243-4, 2251. For the coins of Postumus cf. De Witte, *Rev. Num.*, 1844, pls. 8-10; Matz, *Annali*, *loc. cit.*; Cohen, VI., *Postumus*, Nos. 119-135.

2301. (Fig. 41.) Front of a sarcophagus, with representations of the labours of Heracles. The subjects are placed on elaborately moulded plinths, alternately concave and convex, like groups of sculpture, and are separated by Corinthian columns, with spirally-twisted flutings, standing on a triple band of late Lesbian cymation and a plaited border. The columns are surmounted by an entablature, with a twisted wreath of ivy. Those at the angles are now wanting.

In the first group on the left, Heracles kneels on the Cretan bull. His right hand was raised to strike with the club. He carries the lion's skin on his left arm. In the second group, Heracles stands, with his left hand resting on the head of Diomedes, an armed figure, kneeling. The club was raised in his right hand, and he has the lion's skin knotted round his neck. In the background are the heads of two horses, feeding at a manger. In the third scene, Heracles thrusts the Amazon off her horse. She has the axe, shield, tunic girt under the breasts, leaving the right shoulder bare, and buskins. She falls off to the right. The club was raised in the right hand of Heracles. In the fourth scene, Heracles stands, with his left hand resting on the head of the triple-bodied Geryon, who is armed and kneeling. Above are seen the heads of two of the cattle of Geryon, feeding from a manger. Heracles has the lion's skin knotted round his neck. The whole group is very similar to that of Heracles and Diomedes, described above. The fifth group contains Heracles standing, wearing a wreath, and with remains of

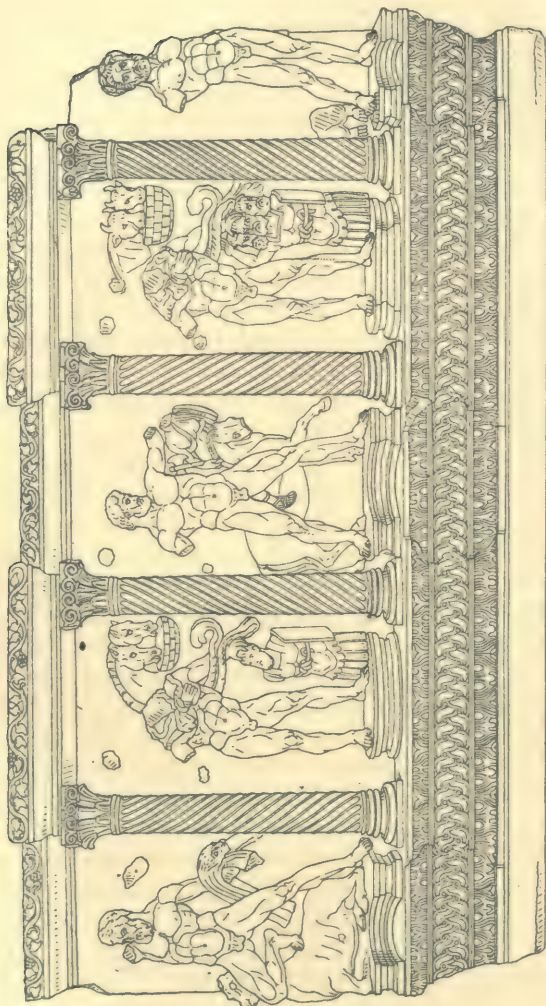


Fig. 41. No. 2301.

the dog, Cerberus, by his side.—*Athens. Presented by the Executor of Mr. O. S. Brereton, 1800.*

Marble. Height, 3 feet 9½ inches; width, 6 feet 11½ inches. Ellis, *Town. Gall.*, II., p. 207; De Witte, *Nouv. Annales de l'Inst.*, 1838, p. 128; Klügmann, *Annali*, 1864, p. 316; Robert, *Antike Sarkophagreliefs*, III., pl. 39, No. 131. Formerly known as the "sarcophagus of Pericles." Probably a work of the 2nd–3rd century A.D.

- 2302.** Part of a relief from the front of a sarcophagus, with a part of the scene of the Death of Adonis. The boar is seen issuing to the left from a rocky cavern among reeds. On the left is a group of three terrified maidens. One is starting away to the left. Her upper part is nude, but she has drapery about her legs and over the left arm. A second turns her back. She is nude, except for a drapery over the right arm. A third is seen in the background. A hunter rides on horseback from the right, with a peaked cap, and having a spear, as well as reins, in his left hand. Behind him is another male figure, of which the head alone is ancient. 3rd cent. A.D. (?).—*Presented by Lord Aldenham, 1896.*

Parian marble. Height, 2 feet 5¾ inches; width, 2 feet 5¼ inches. Restorations: The right-hand lower corner, including most of the boar, the cave, the horse, and the lower part of the figure on the right, is modern. For the subject, compare Robert, *Antike Sarkophagreliefs*, III., pl. 4., fig. 18. The relief was probably brought to London by the Marquis of Hertford, about 1825.

- 2303.** Sarcophagus with reliefs representing battles between Greeks and Amazons, and between Lapiths and Centaurs. The former subject occupies the front and ends. In these reliefs, unless otherwise stated in the description, the Greeks are nude, except for a helmet; the Amazons wear a short tunic, exomis, leaving the right shoulder

bare, and have a diploidion confined under the girdle, a Phrygian cap, and high boots made of skins.

(1) Front. The central figure is a young Greek warrior, mounted on a horse, rearing to the right. He wears an exomis. The right hand, now lost, was raised to thrust a spear. He carries a shield on the left arm. Next on the right is an Amazon, riding in the same direction, but looking back at the first figure and taking a back-handed stroke with her axe. She has a mantle over the left shoulder. Her horse meets that of a Greek riding to the left. He wears a helmet and a close-fitting cuirass above a short tunic. His hand is raised, to thrust with a spear. Between him and the mounted Amazon is the head of an Amazon standing, in low relief. On his right is a Greek on foot, wearing helmet and chlamys, who draws back a little, to strike at one of the figures in the lower tier. He held a sword, of which the end of the hilt remains, and has the sheath in his left hand. His adversary kneels to the front. Her right hand, raised above her head, holds the handle of an axe. She is bare-headed.

On the left of the central figure is an Amazon riding to the right. Her chiton is worn on both shoulders. She is reining in her horse, and looks back, and appears to be striking at a figure in the lower tier, a Greek wearing a helmet and chlamys, who is protected by his shield, and is thrusting upwards with his spear, of which traces are seen on his breast and shield and on the foot of the Amazon on the left. Beyond the mounted Amazon, in low relief, are the head of an Amazon to the right and a mounted Greek to the left. The Greek seizes the bridle of his horse immediately below the bit. Next on the left is a Greek, mounted to the right. Like the last figure, he pulls down the bridle of the horse, whose head, now lost, was lifted upwards. He looks back to the left. In the

lower tier are several figures of wounded combatants, most of which are unconnected with the figures above. Below the central figure is a kneeling Greek, nude and disarmed, who is perhaps drawing out a lance from his left side. On his right is a bare-headed Amazon kneeling, in an attitude of agony, thrust through with a lance. The broken shaft enters her breast, and the point issues from her back. Next on the right are a wounded Amazon, leaning on the left elbow, a kneeling Amazon, described above, and a wounded bare-headed Amazon who leans on the left elbow, with the remains of an axe in her left hand. To the left of the central figure are the kneeling armed Greek, described above, and an Amazon kneeling on the right knee. The upper part is lost, except the left arm, which is extended, and the right arm, which was raised. The elbow remains on the figure on the left.

At each end of the relief is a figure of a semi-architectonic character (compare No. 2296; Robert, *Antike Sarkophagreliefs*, ii., pls. 28, 29; pl. 30, fig. 74; Roscher, I., p. 1951). At the left is a Greek warrior holding up a long trumpet. At the right is an Amazon holding a shield above her head with the right hand.

(2) Left side. A Greek, mounted on a horse rearing to the right, thrusts his spear into the breast of a kneeling Amazon, who seizes it with her right hand, while a standing Amazon strikes at the Greek. All three have shields on their left arms. On the left is an olive tree.

(3) Right side. A Greek, whose head is wanting, seizes an Amazon, whose horse has fallen, by the hair and thrusts a spear into her breast, while he kneels on her right flank. The Amazon raises her left hand to her head ineffectually. The Greek has a chlamys, half fallen from his left arm. A second Amazon comes to the rescue. The head and right arm are lost, but she must have been striking with a sword at the Greek, since she

holds a sheath in the left hand. A Greek, on a horse rearing to the left, thrusts at the Amazon with a spear. Another Amazon, mounted to the right, is seen in low relief at the back. A dead Amazon and a dead Greek are lying on the ground. At the right angle is the standing figure of an Amazon as at the left.

Above and below the reliefs are designs. Above on the front is a floral scroll, which is repeated on the sides. Below this on the left side is a row of acanthus leaves; on the right are a Lesbian cymation, and an egg-and-tongue moulding. At the base on the front are two floral scrolls. In the upper one heads of animals issue from the scrolls, such as panthers, boars, bulls, goats and dogs. On the left the lower moulding is nearly lost. On the right it is similar to that on the front.

(4) Back. Part of a combat between Lapiths and Centaurs. A Centaur, rearing to the left, strikes with his club at a Lapith, of whom only the left hand and shield remain. On the right are the head and right arm of a Centaur wearing a lion's skin and throwing a stone. A part of the legs also remains. 3rd cent. A.D. The work is poor throughout. On the left end it is hard and mechanical in the extreme.—*Found in a garden near Sidon.*

Fine Greek marble. Height, 3 feet 4 inches; length, 7 feet 4 inches; width, 3 feet 3 inches. There are no restorations, except that parts of the background have been filled up with cement. The sarcophagus was bought, in 1846, through Mr. A. Moore, British Consul at Beyrout. The two late Roman portrait heads, Nos. 1955, 2013, were found with the sarcophagus. Birch, *Arch. Zeit.*, 1848, p. 313; Robert, *Antike Sarkophagreliefs*, II., p. 129; pl. 45, figs. 110, 110a-c.

2304. (Fig. 42.) Fragment of a sarcophagus with a relief of a combat of Greeks and Amazons. In the centre of the fragment is an Amazon riding to the left. She wears an

exomis, with diploïdion, and boots. She carries a double axe, and has a saddle-cloth made of the skin of a panther. Below the horse is the prostrate figure of a dead Amazon, similarly draped. On the right side is a nude Greek, with helmet, chlamys and boots, who places his right knee on the flank of the horse, and strikes with a sword at the mounted Amazon, whose hair was probably grasped by his left hand. On the right is the upper part of a warrior, blowing a trumpet. He has a helmet and a cuirass of

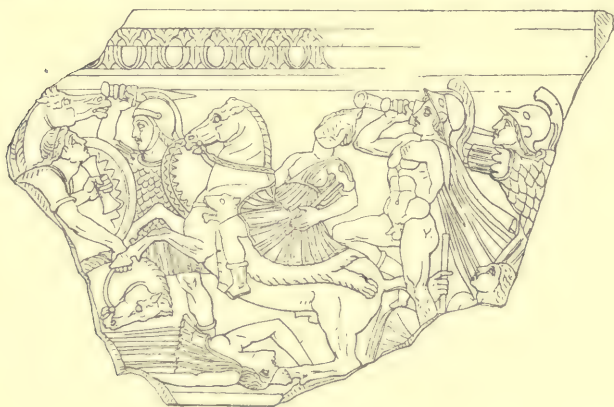


Fig. 42. No. 2394.

overlapping scales. Below is a wounded Amazon seated on the ground, holding the shaft of an axe. On the left of the central figure is a Greek, with a sword raised to strike at an Amazon, dismounting from her fallen horse. The Greek has a helmet, short tunic, cuirass of scales and boots. The Amazon carries a shield. Only the upper part of the Amazon and head of the horse remain. Above is the head of another horse, whose rider is entirely lost.

The relief is surmounted by a Lesbian cymation and egg-and-tongue moulding, only executed at the left side.

The sculpture is rough and late. Many of the details are rendered by incised lines. 3rd cent. A.D. (?). *Found about 1800 at Sinanbey, near Slavochori (Bryseae) in Laconia. Presented by Col. Leake, 1839.*

Greek marble. Height, 2 feet 8 inches; width, 3 feet 11 inches. Leake, *Travels in the Morea*, I., p. 187; Klügmann, *Amazonen*, p. 87; *Arch. Zeit.*, 1876, p. 74; *Athenische Mittheilungen*, II., p. 411, No. 241; Robert, *Antike Sarkophagreliefs*, II., p. 135; pl. 47, fig. 113. Another fragment, supposed to have belonged to the same relief, but now lost, was found by L. Ross (*Koenigsreisen*, II., p. 245; cf. Robert, *op. cit.*). For the types cf. the Louvre sarcophagus, Robert, II., pl. 28.

2305. Front of a sarcophagus, with the nine Muses. A series of five arches, richly adorned with acanthus patterns round the arches, in the spandrels and on the capitals, is supported on spirally fluted columns, and (at the ends) on two pilasters, the one which is visible being decorated with a vine scroll. One Muse, Euterpe, stands in the central arch, which is the smallest, while the remainder are grouped in pairs on each side. Beginning from the left the figures are:—(1) Calliopè, wearing a tunic and mantle; she writes with a stylus on tablets held in the left hand. (2) Clio, wearing a tunic girt under the breasts, and mantle; she holds a scroll in the left hand, and raises the right hand as if dictating to Calliopè. (3) Erato, wearing tunic and mantle; she holds a lyre, resting on the ground, with her left hand, and holds up a plectrum in her right hand. (4) Melpomenè, wearing a long-sleeved tunic, girt with a broad belt, and having a Gorgoneion on the breast. She holds a club of Heracles, resting on the ground, with her right hand, and a tragic mask in her left hand. (5) Euterpe, wearing a tunic and mantle; she holds across her body a pair of double flutes. (6) Thalia, wearing a tunic, girt under the breasts; she holds a comic mask in her right hand and a crooked staff (pedum) in her left hand. (7) Terpsichorè,

wearing a tunic which slips off her right shoulder, and a mantle and sandals; she stands with the left foot raised on the base of one of the columns, playing the lyre with the left hand, and holding a plectrum in the right hand. (8) Urania, wearing a chiton, which slips from the right shoulder, and a mantle. She holds a small globe in the left hand and a short staff in the right hand. (9) Polyhymnia, wearing a chiton, and a mantle completely enveloping her arms; she stands leaning on a cippus, with the chin supported on her right arm.—*Towneley Coll.*

Italian marble. Height, 2 feet 6 inches; length, 7 feet 6 inches. Formerly in the Villa Montalto, at Rome. Dallaway, p. 328; Millin, *Gall. Myth.*, pl. 20, No. 64; Laborde, *Mosayco de Italica*, p. 19; *Mus. Marbles*, X., pl. 44; Mansell, No. 1105; Ellis, *Town. Gall.*, II., pp. 186-7 (= Vaux, *Handbook*, p. 246); Gerhard, *Arch. Zeit.*, 1843, p. 116. Also engraved by Skelton.

Probably a work of the 3rd-4th cent. A.D. For a very similar sarcophagus, comp. *Vet. Mon. Matt.*, III., pls. 16, 17. See also Bie, *Die Musen*, p. 58.

- 2306.** Front of sarcophagus, with group of Apollo, Athenè, and nine Muses. In the centre is Apollo, standing to the front, with a lyre in his left hand, supported on a cippus, and a plectrum in the right hand. He has a large mantle, falling off his shoulders and passing round the legs, and shoes. He has long hair tied in a knot above his head. At his feet is a winged Gryphon. Apollo looks towards Athenè, who stands, wearing long chiton, mantle, aegis, crested helmet, and shoes. She has a spear in the left hand and an owl at her feet. Five Muses stand to the left, and four to the right of the central figures. From the left are (1) Clio(?) leaning on a cippus, with a scroll in the left hand, and the right hand under the chin; (2) Euterpè(?) standing with flute in right hand, and left hand raised; (3) Calliopè, standing to the front,

wearing broad belt, and ornate sandals. She has a flute in the right hand, and the left hand raised. At her feet is a bundle of scrolls tied about the middle. (4) *Thalia* (?) with pedom; at her feet is the head of a bull. (5) *Erato*, with her lyre supported by a cippus. On the right of the central group are (6) *Polyhymnia*, standing, in a rapt attitude. On a cippus at her side is a bundle of scrolls tied round the middle. (7) *Melpomenè*, with a lyre which is slung by a belt over her right shoulder, and with a plectrum in the right hand. On a stand at her feet is a tragic mask. (8) *Urania*, with sphere; (9) *Terpsichorè*, with lyre in left hand. All the Muses wear the feathers of the Sirens on their heads, and long tunics and mantles.

Parian marble. Height, 2 feet 3 inches; width, 7 feet $5\frac{1}{2}$ inches.

Mended but not restored, except along the upper margin. Mansell, No. 1106 (in part). Cf. Bie, *Die Musen*, p. 58.

- 2307.** Relief from a sarcophagus representing the Roman marriage ceremony, of joining hands. A man and woman stand with right hands clasped. The man, a bearded figure turned to the right, wears a long tunic and toga. He holds in his left hand a scroll which probably contains the marriage contract. The woman is half turned to the left. She wears a long chiton, a mantle which passes over her head and about her arms, and sandals. Between these figures is a woman standing to the front (probably the *pronuba*) who places a hand on the shoulder of each. Her mantle also passes over her head. On the left is a beardless figure, standing behind the bridegroom, wearing a tunic and toga. He is probably the *paranympheus*, or best man. On the right is a left hand, which is all that remains of a maiden, who is seen on parallel reliefs, supporting the bride. In front of the bride is the head of a flaming torch, which was held originally by a figure of *Hymenaeus*, probably represented as a nude boy with long hair. The missing figures are preserved on a

sarcophagus in the church of San Lorenzo fuori le Mura of which a portion is shown in Fig. 43. 2nd cent. A.D. (?). —*Towneley Coll.*

Parian marble. Height, 3 feet 4 inches; width, 2 feet 9½ inches.

Restorations: head of figure on left, and upper parts of heads of the other figures; six inches at bottom with feet and draperies, whereby the traces of the Hymenaeus are lost. *Mus. Marbles*, X., pl. 50; *Ellis, Town. Gall.*, II., p. 180; *Roszbach, Röm. Hochzeits- und Ehedenkmäler*, p. 18; *Mansell*, No. 1664.



Fig. 43.—Portion of a sarcophagus in the church of San Lorenzo fuori le Mura. (Compare No. 2307.)

The ceremony represented is the *dextrarum iunctio*, which formed a part of marriage by *confarreatio* (*Marquardt, Handbuch*, VII., i., p. 48).

The parallel sarcophagi usually contain a series of scenes from the man's life. A series of examples is enumerated by *Roszbach, loc. cit.*, and is collected in the *Wiener Vorlegeblätter*, 1888, pl. 9. The most important are (1) Sarcophagus in San Lorenzo fuori le Mura, at Rome, *Vorlegeblätter*, No. 4 [compare Fig. 43, traced from a drawing in the Dal Pozzo Collection (Dept. of G. and R. Antiqs.)]; (2) Sarcophagus in Mantua, *Labus, Museo di Mantova*, III., pl. 53; *Vorlegeblätter*, No. 1; (3) Sarcophagus at Frascati, *Roszbach, plates; Vorlegeblätter*, No. 2.

2308. (Plate XXVIII.) Relief from a sarcophagus. Fishermen with a corpse. Three fishermen, who have drawn up their net on a rocky shore, find within it a shoal of fish, and (it would seem) the upper part of a corpse, which is lying on its face with right arm extended. A large shoal of fish is seen in the middle of the net, and through the meshes. Each fisherman holds a fold of the net with one hand. An old man on the left extends his left arm. He wears a small cloth girt about his loins. A second fisherman raises his right hand to his forehead with a gesture of distress. He wears a fisherman's hat and loin-cloth. The third turns his face away, with hand raised to his forehead. He wears a short tunic which leaves the right shoulder bare. In the background a winged wind-god is seen blowing a conch shell, but his pose is rather that of one announcing the discovery than of a storm-wind which has caused the disaster. Behind is a tree on rocks.

On the upper and lower margins are remains of an inscription, not interpreted :—

....EST....AV..PA....

....IDIVSHVISARCOPHAG....

The scene may perhaps have some reference to the manner in which the occupant of the sarcophagus met his death. It has a curious parallel in an epitaph in the Greek Anthology (vii. 276), describing how some fishermen found a corpse half eaten by fishes, and buried the corpse and fishes in a common grave :—

ὦ χθών, τὸν ναυηγὸν ἔχεις ὅλον· ἀντὶ δὲ λοιπῆς
σαρκὸς τοὺς σαρκῶν γευσασμένους ἐπέχεις.

—*Presented by Lord Aldenham, 1896.*

Italian marble. Height, 2 feet 2½ inches; width, 2 feet 8 inches.

Restored: right and left margins, nose, chin, right arm and right foot of fisher on left; both forearms of fisher in middle.

The right arm of the fisher on right, formerly restored, has now been lost. The face of the wind-god has been mended. Formerly at Rome, and probably brought to London by the Marquis of Hertford. *Arch. Zeit.*, 1863, pl. 172, fig. 2 ; p. 33 (Kekulé); *ibid.*, 1868, p. 7, and 1874, p. 102 (Foerster).

- 2309.** Frieze with cattle, probably from the front of the lid of a sarcophagus. On the left is a boy seated on the ground, wearing a short tunic, leaving the right shoulder bare, and boots. A goat stands before him. Next to the right are two goats, butting, and three oxen ; two are lying down and one is drinking. Beside each is a tree. On the right is a sleeping figure, bearded, and wearing a goat-skin, and boots. He reclines on the left arm and has a pedum in the right hand. A dog is seated at his feet.—*Towneley Coll.*

Italian marble. Height, $7\frac{3}{4}$ inches. Length, 6 feet 6 inches. *Mus. Marbles*, X., pl. 40, fig. 1 ; Ellis, *Town. Gall.*, II., p. 202.

- 2310.** Part of a relief from the front of a sarcophagus, representing the car (thensa or carpentum), in which sacred objects were carried from the Capitol to the Circus during the games. Four horses draw to the left a car in the form of a large box, with ridged roof, mounted on wheels. On the front of the car is a figure in relief of Zeus, with a spear in the right hand, a thunderbolt on the left arm. He wears a chlamys. On each side are pilasters. Above is an empty pediment, surmounted by a small bust. On the panel at the side are the Dioscuri, standing, each holding his horse by the bridle. They wear the pileus and chlamys, and carry spears. Beyond the horses of the car is a beardless male figure, in a toga. Only the part above the horses is seen. 3rd cent. A.D. (?)—*Towneley Coll.*

Marble. Height, 1 foot $6\frac{3}{4}$ inches ; length, 2 feet $10\frac{1}{2}$ inches.

Restored : head, legs, part of tail of nearest horse, and nearly the whole of the other horses, together with left end of relief ;

wheel of car, right end of relief. Purchased in 1773 from Ant. Minelli, a sculptor in the Campo Vaccino at Rome, who executed the restorations. *Mus. Marbles*, X., pl. 48; Mansell, No. 1095; Ellis, *Town. Gall.*, II., p. 190; Wolters, No. 1955; Smith, *Dict. of Antiqs.*, s. v. Carpentum; D'Hancarville, *Recherches*, II., p. 76. For the thensa, see Borghesi, *Decad.* XVI., oss. 6; Braun, *Annali dell' Inst.*, 1839, p. 238; pls. N, O; Cavedoni, *Annali*, 1849, p. 205.

- 2311.** Relief of Dionysos and a Satyr, from a sarcophagus. Dionysos stands to the front, and is looking to the right. He has a long thyrsus in his left hand, and has his right arm round the neck of a young Satyr, who supports him. Dionysos has long hair, which is brought to a knot at the back of the head, and falls on the shoulders. He has a mantle, and buskins. The Satyr is nude and carries a pedum. On each side is a Satyric term, supporting a curved arch, with half palmettes at each end. The relief is bounded by two fluted and reeded pilasters with Corinthian capitals, surmounted by volutes. 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 9 inches; width, 1 foot 10 $\frac{3}{4}$ inches. Restored: about four inches from the bottom. *Mus. Marbles*, X., pl. 49, fig. 1; Ellis, *Town. Gall.*, II., p. 193.

This relief is probably part of a sarcophagus, and is restored as such, but probably from fancy, in Venuti, *Vet. Mon. Matt.*, III., title-page.

- 2312.** Poet and Muse. Fragment of relief from a highly ornate sarcophagus. A bearded figure, wearing long tunic and mantle, is seated to right, on a stool with lion's legs. He has a partly unrolled scroll in his left hand, and makes a gesture with the right hand, as if reciting. A female figure, probably Melpomenè, stands on the right, with head turned towards him, and holding a tragic mask in her right hand. She wears a long tunic, girt under the breasts, and a mantle. Her hair is tied in a knot at the back of her head. Compare the figure of Thalia in

No. 2305. The relief has an architectural background of a late period, with spirally fluted columns, surmounted alternately by a broken pediment and an arch.

It is probable that the whole composition consisted of a pediment between two arches, the man being in the centre, with a Muse on each side of him. The two arched niches may have had independent figures, such as the Dioscuri. 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Pentelic (?) marble. Height, 3 feet 6 inches; width, 3 feet 8 inches.

Restorations: all the lower part of the relief, with the feet, etc.; the nose, right hand and left thumb of the poet; the nose of the Muse, her right hand, with the lower part of the mask, and the fingers of her left hand. Found near the Mausoleum of Augustus at Rome. *Mus. Marbles*, X., pl. 34; Mansell, No. 1096; Ellis, *Town. Gall.*, II., p. 194; Welcker, *Alte Denkmäler*, I., p. 482 ("Sophocles"); Wieseler, *Ann. dell' Inst.*, 1861, p. 124; Strzygowski, *Orient oder Rom*, p. 51; T. Reinach, *Monuments Piot*, IX., p. 217. Bernoulli (*Griech. Ikonographie*, I., p. 136) identifies the seated poet with the Sophocles (?) of the type of No. 1831, but compare Strzygowski and Reinach for this class of sarcophagi.

- 2313.** (Fig. 44.) Part of the front of the sarcophagus of M. Sempronius Neicocrates, broken at both ends. On the left is a large tragic mask, on a draped table. In a panel is a Muse standing, draped, leaning her left elbow on a cippus. She has a flute in the right hand; the right forearm is lost. A poet, bearded and wearing a large mantle and sandals, is seated on a chair with lion's legs; he has an open scroll in his left hand, and extends the right hand as if reciting. By his side is a shut case for scrolls. On the right of the inscription is a similar figure of a Muse leaning on a large lyre, listening to a poet seated, with a scroll, as before. By his side is a mask. On the right is a draped portrait bust of an elderly beardless figure with a curtain for a background. Late and rough work, of 300 A.D. (?).

In the centre is a tablet inscribed—

M. Σ[εμπρώνιος Νεικο-
κράτης.]

ἤμην ποτὲ μουσικὸς ἀνὴρ,
ποιητῆς καὶ κιθαριστῆς,
μάλιστα δὲ καὶ συνοδείτης.

5 πολλὰ βυθοῖσι καμὼν,
ὁδηγορίες δ' ἀτονήσας,
ἐμπορος εὐμόρφων γενόμεν |
φίλοι, μετέπειτα γυναικῶν.
πνεῦμα λαβὼν δάνος οὐρα-
νόθεν | τελέσας χρόνον αὐτ'
ἀπέδωκα,
καὶ μετὰ τὸν θάνατον |
Μοῦσαι μὲν τὸ σῶμα
κρατοῦσιν.

---Rome. Towneley Coll.

Parian marble. Height, 11½ inches; length, 3 feet 10 inches. Found by Guillaume Bonjour in the garden of the Augustinian Friars, near the Flaminian Way. Formerly in the collection of Card. Passionei at Camaldoli. Fabretti, X., 248; Montfaucon, *Pal. Graeca*, p. 169; Ellis, *Town. Gall.*, II., p. 203; Welcker, *Alte Denkmäler*, I., p. 482; Stephani, *Ausruhender Herakles*, p. 42; *Annali dell' Inst.*, 1861, p. 124. *C.I.G.*, 6287; Kaibel, No. 613; *Inscriptiones Graecae*, XIV., 2000. Engraved by Basire for C. Townley.

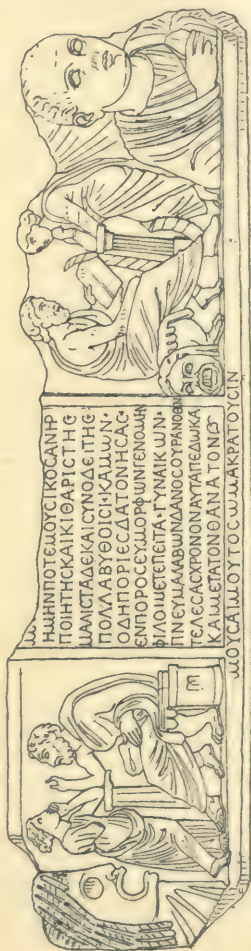


Fig. 44. No. 2313.

2314. Fragment from the front of a sarcophagus. On the

left is part of a panel containing a youthful male figure draped about the lower limbs with a mantle, and leaning on a cippus. Behind him is the bough of a pine tree. In the centre, within a moulded frame, is the inscription—

'Ρουφείνης ἐμέθεν Πρόκλος πόσις ἐνθάδε κῆσαι
 Μοιράων βουλῇσι λιπὼν βίον ἡδ' ἐμὲ χήρην·
 τεῦξα δέ τοι μέγα σῆμα περισκέπτῳ ἐνὶ χώρῳ
 θηητὸν πάντεσσι, θύρας δ' ἐπέθηκα φαεινὰς,
 5 εἰδωλὸν τ' ἐθέμην πανομοίον, σχῆμα τ' ἔθηκα
 οἷον ἔχων ῥητῇρσι μετέπρεπες Αὔσονίοισι,
 ἐν τ' αὐτοῖς ὑπάτοις κλέος ἔλλαβες ἕξοχον ἄλλων.
 ἀλλ' οὔτοι νόσφιν γε σέθεν ποτ(ἐ) κείσομαι αὐτή·
 ὥς πρὶν δ' ἐν ζωοῖσιν ὁμὸ(ς) δόμος ἄμμι τέτυκτο,
 10 ὥς καὶ τεθνεώτας ὁμῇ σορὸς ἀμφικ[αλύψει.]

The panel on the right is wanting. The writing is late, probably of the 3rd–4th cent. A.D.—*Blacas Coll.*

Parian marble. Height, 1 foot 5 inches; width, 2 feet 5½ inches. Obtained from Aix (en Provence), but it is uncertain whether the stone was found there. The inscription is published, *C.I.G.*, 6779; Kaibel, 590; Kaibel and Lebeque, *Inscriptiones Graecae*, XIV., 2469.

2315. Sarcophagus (and cover) with relief representing mourners. In the middle of the front is a bed, on which lies the figure of the deceased, a young girl, wearing sleeved tunic and mantle. Below the bed are a dog, with his paw placed on some object, and a stool, on which is a pair of slippers. One girl standing behind the bed, and one at each end of it, make gestures of grief. At the right a bearded figure, probably the father, is seated on a stool, closely wrapped about with his mantle, which passes over his head; he supports his head on his hand. Behind him stand two bearded figures. One is draped about the loins, the other has a long tunic and carries a patera, or a round

cake. At the left of the bed is a woman, probably the mother, seated in an attitude of grief on a chair, with her mantle passing over her head, which rests on her hand. At her side is a boy, draped about the loins, with his arms crossed on his breast. Behind are two girls standing, making gestures of grief.

On each end is a seated Gryphon; at the foot is an astragalus and Lesbian cymation moulding (modern). On the front of the cover is a panel, with bucrania, connected by wreaths. At the angles are tragic masks.—*Towneley Coll.*

Marble. Height, without cover, 1 foot $2\frac{1}{2}$ inches; width, 3 feet $6\frac{1}{2}$ inches. Restored: upper part of girl at head of bed (differently restored by Bellori), also the foot. Formerly in the Della Valle-Capranica collection. Michaelis, *Jahrb. des Arch. Inst.*, 1891, p. 233, No. 114; Spon, *Recherches*, p. 1; *Miscellanea*, p. 308; *Mus. Marbles*, V., pl. 3, fig. 5; Bellori, *Adm. Rom. Ant. Vest.* (2nd ed., 1693), pl. 72; Montfaucon, *Ant. Expliq.*, V., 1, pl. 1; Ellis, *Town. Gall.*, II., p. 235; *Arch. Zeit.*, 1885, p. 219. Compare a similar sarcophagus in the Louvre, Clarac, II., pl. 153, No. 333.

- 2316.** (Fig. 45.) Front of a sarcophagus, with a parody of a Dionysiac relief. The subjects in order from the left are:—Vase on pillar; boy with pedom, and armful of fruits; boy playing on syrinx; boy supporting companion; boy playing on double flutes; boy with cup; boy playing on cymbals; boy supporting a drunken companion, who has a wreath (?) and a cantharos, which he pours out to a dog, imitating Dionysos with a panther; boy with crotala (?); figure of a boy on tip-toe supporting a basket of fruit on his head. All the figures wear wreaths, and small mantles. The style is very rough, with much use of the drill. 4th cent. A.D. (?)

Inscribed: *Leon(t)io filio super omni caritate dulcissimo q(ui) v(i)xit a(nnos) VIII (menses)...us pater.*

Italian marble. Height, 1 foot $5\frac{3}{4}$ inches; width, 4 feet 8 inches.

2317. Front of a sarcophagus, with figures of winged Cupids, playing with armour. In the centre two Cupids hold up between them a shield, on which the epitaph is inscribed. Below the shield are two cornucopias, with fruit, etc. Next on the left are two Cupids, who support between them a cuirass. At the left end, a Cupid advances holding a spear with both hands.

Next on the right to the central group is a Cupid moving to the right holding a sheathed sword. On the right are two Cupids holding between them a crested helmet which rests on a cippus. All the Cupids have their hair tied in plaits passing over the top of the head, and each wears a small chlamys, fastened on the breast with a buckle.

The shield is inscribed: *D(is) M(anibus) Sallustio C(aii) filio Iasio, alumno suo b(ene) m(erenti) qui vixit ann(os) V. Domitius Aug(usti)*



Fig. 45. No. 2316.

n(ostri) disp(ensator) rationis mon(etae) cum Sallustia Caelian(ae) coniuge sua fecer(unt) (sic). Below are the letters *B. M.* *MON.* is followed by the letters *AT|AE* written by error, and erased. *CAELIANF* is written by error for *CAELIANE* = *CAELIANAE*.—*Towneley Coll.*

Parian marble. Height, 1 foot 3 inches; length, 5 feet $8\frac{1}{2}$ inches. Restoration: sword. Formerly in Cardinal Passionei's Hermitage, at Camaldoli. Brought thither, Oct. 2, 1743. Bought from Piranesi by Townley in 1768. *Mus. Marbles*, X., pl. 46; Mansell, No. 1103; Ellis, *Town. Gall.*, II., p. 201; Orelli, *Inscr.*, 2915; Ghezzi MS. (in Dept. of G. and R. Antiqs.), fo. 118: *Bull. d. Comm. Arch. Com.*, 1893, p. 175; *C.I.L.*, VI., 8454 (reading *Gelasto* in line 2).

2318. (Fig. 46.) Front of a sarcophagus, with scene from the circus. Four figures, in the usual costume of the circus, with thick bands swathed about the body, are driving bigae to the right, the horses galloping and confused. On the far side of each biga is a mounted horseman in a short tunic. Below the horses of the first biga on the right is an overturned basket. Below those of the second and third are youths prostrate. In the background are the objects which stood on the *spina* of the circus. At each end are a pair of *metae*. Between them are four eggs on a beam supported by two columns, and two dolphins, similarly supported. The eggs and dolphins were first set up by Marcus Agrippa, and served in some way to indicate the progress of the race. There are also represented the top of a small domed temple, and the top of an obelisk (?). 3rd–4th cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 1 foot 2 inches; width, 3 feet $9\frac{1}{2}$ inches. Restored: parts of the upper moulding. For representations of the circus cf. Hübner, *Annali dell' Inst.*, 1863, p. 135, and Zangemeister, *ibid.*, 1870, p. 232.

2319. (Fig. 47.) Front of a sarcophagus, broken at each end. Cupids in the circus. The relief presents a concave

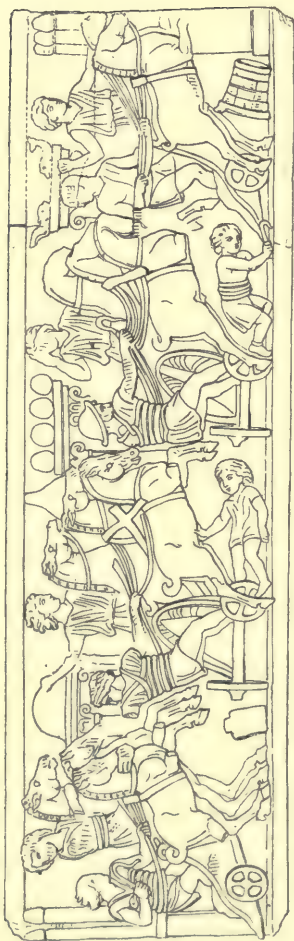


Fig. 46. No. 2318.

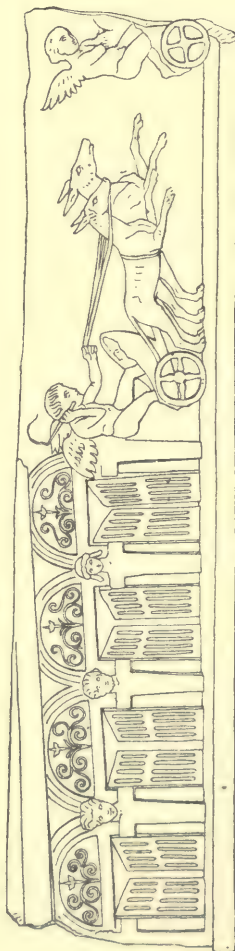


Fig. 47. No. 2319.

surface to the spectator. On the left are four stalls (*carceres*) with partly opened doors, separated by youthful terminal figures. Above each doorway is a circular arch, containing a floral ornament perhaps representing a metal grill. A winged Cupid drives a biga to the right, which is drawn by two hounds. On the right is another winged Cupid in a biga, of which the front part is lost. *From ruins near Frascati. Towneley Coll.*

Italian marble. Height, 11 inches; length, 3 feet 10 inches. Ellis, *Town. Gall.*, II., p. 149; Smith, *Dict. of Antiqs.*, 3rd ed., I., p. 433. For the *carceres* compare *Annali dell' Inst.*, 1870, pls. L, M.

- 2320.** Sarcophagus with relief of marriage feast of Cupid and Psychè. In the middle of the relief is a couch, on which Cupid and Psychè recline half draped, and embracing. Both are winged. Cupid holds a cantharos. The arms of the couch terminate in dolphins' heads. Before the couch is a table with three legs in the form of lions' legs surmounted by lions' heads, and on it is a fish. Beside it is Cupid's quiver. A small Cupid, standing on the foot of the couch, offers a bird. On the ground before the couch, a Cupid is playing with a rabbit and a bunch of grapes. On the right of the couch a wingless Cupid stands with lyre and plectrum, and having a peacock at his feet. Beyond him is a winged Cupid bringing a wreath and basket of fruit, and another bringing a rabbit. On the right is a tree with fruit. On the left of the couch is a winged figure as of a Psychè, seated in a wicker chair, and playing on a lyre of peculiar form. Beyond her is a girl (originally winged) with a jug, accompanied by a bird, and a Cupid with his cloak full of fruit. On the left is a tree with fruit. Late and rough work. 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 1 foot 3½ inches; width, 4 feet 5 inches. Brought from Rome by the Duke of St. Albans. Restoration

(now removed): the right hand, holding thyrsus, of the girl on the left. Millin, *Galerie Mythologique*, pl. 45, fig. 199; Jahn, *Arch. Beiträge*, p. 174; *Mus. Marbles*, V., pl. 9, figs. 3, 4, 5; Ellis, *Town. Gall.*, II., p. 253; Baumeister, *Denkmaeler*, I., p. 1546. Also engraved for C. Townley, whence Millin's cut.

- 2321.** Sarcophagus, with cover. On the front a scene of boys playing with nuts. On the left is a group of two boys seated on the ground, playing with the nuts, while three others stand in the background watching the game. On each side of this group is a term of a youthful figure. In the centre of the front are two boys who appear to be quarrelling. One seizes the tunic of the other. On the right is a second group of five boys. One is about to throw a nut, while the others are watching. He seems to be aiming at a heap on the ground. In the background circular arches are slightly indicated. The boys wear short-sleeved tunics, and carry nuts in the folds of them.

On the ends are figures of Gryphons.

On the front of the cover is a tablet, carried by two winged Cupids; at the feet of each is a bow and quiver. The tablet contains the inscription: *D(is) M(anibus) L. Aemilio Daphno Pomptina (tribu). Vixit ann(os) IIII dies VI. Livia Daphne fil(io) dulcissimo.* At the front angles of the cover are youthful male heads.—*Found at Ostia in 1825. Pourtalès Coll.*

Parian marble. Height, without cover, 1 foot; length, 3 feet 7 inches.

Portalès *Sale Cat.*, p. 17, No. 66; Gerhard, *Antike Denkmäler*, pl. 65; *C.I.L.*, XIV., 532 (where see further refs.).

- 2322.** Relief from the front of a sarcophagus. Two female figures support a tablet with a portrait bust. On each side are winged Cupids, with flaming torches, and with quivers at their feet.

Inscribed: *D(is) M(anibus) Octavio Isochryso filio dulcissimo q(ui) vixit an(num) I d(ies) XXX Chryseros et*

Primitiba paren(tes) f(ecerunt). Εὐψύχι δύσκολι ("Farewell, fretful one"). 3rd-4th cent. A.D. (?).—*Presented by Lord Aldenham, 1893.*

Parian marble. Height, 1 foot 2 inches; width, 2 feet 8 inches. Formerly in the vineyard of the dei Cavalieri at the Tor' Argentina, Rome. Brought to England by Lord Hertford. Fabretti, 102, 235; *C.I.L.*, VI., 23287.

- 2323.** Sarcophagus with reliefs. On the front, two nude winged Cupids float in the air, and support between them a circular medallion, containing the portrait of an elderly bearded man. He is turned to the front and wears a tunic and toga. Below are three masks, of a goat, of Dionysos, wreathed in grapes and vine leaves, and of Silenus. On the right is a snake issuing from a half-opened mystic basket, and playing with a panther, lying down. On the left are a goat lying down and a flaming torch. At each end of the front is a Cupid, standing with the leg furthest from the middle raised on a rock, and holding up a large double sash. Below is a rabbit, half out of its hole, eating fruit.

At each end is a seated Gryphon. 2nd-3rd cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 1 foot 8 inches; length, 6 feet 8½ inches; width, 2 feet 10 inches. Purchased in 1773, from the Villa Burioni, near the Porta Salaria, Rome. *Mus. Marbles*, X., pl. 47; Ellis, *Town. Gall.*, II., p. 202.

- 2324.** Large sarcophagus with a ridge-shaped lid. On the front is a boy in the centre, standing to the front supporting large festoons of fruit and flowers which hang from faintly indicated ox-skulls at the angles. At the ends a single festoon hangs between the ox-skulls. Above and below are mouldings.

The cover has a pediment-shaped panel at each end, containing a shield in relief. The top of the lid is covered with scales with a laurel sprig in relief. There

are two square holes, with sides measuring seven inches, one at each end, and on opposite sides of the lid. They are rebated, as if to take covering stones. 1st cent. A.D. (?).

—*Hierapytna, Crete.*

Greek marble. Height, 2 feet 11 inches; length, 7 feet 6 inches; breadth, 3 feet $2\frac{1}{2}$ inches. Height of lid, $11\frac{1}{4}$ inches. This sarcophagus was found by Admiral Spratt, in 1860, in a grave between the theatre and the amphitheatre of Hierapytna, which also contained the large sarcophagus with the story of Achilles (No. 2296). Spratt, *Travels in Crete*, I., p. 282; Michaelis, *Arch. Anzeiger*, 1862, p. 341*.

- 2325.** Small sarcophagus with cover. On the front, within a moulded panel, is a festoon of fruit, pomegranates, almonds, acorns, &c., tied with fillets. There is a similar festoon on the back. On each side a laurel springs from an acanthus leaf in similar panels. The cover is ridged, with a pediment at each end having a phialè in relief.—*The Cyrenaica.*

Marble. Height, 1 foot $1\frac{1}{2}$ inches; length, 2 feet $1\frac{1}{2}$ inches; breadth, 1 foot 5 inches. Height of lid, 4 inches. Obtained through Vice-Consul Crowe, 1861.

- 2326.** Sarcophagus with lid. On the front is the figure of a nude youth, poised in air, who supports over his shoulder heavy festoons of fruit, flowers, vine leaves, acorns, etc., hanging from two bulls' heads at the corners. A rosette above each festoon. At the ends a single festoon hangs between bulls' heads, and above it is a lion's head. At the back a central bull's skull supports two festoons; a rosette above each.

The relief is only roughly finished in parts. The lid is ridge-shaped and covered with scales.—*The Cyrenaica.*

Marble. Height, 1 foot $6\frac{1}{2}$ inches; length, 2 feet $7\frac{1}{2}$ inches; breadth, 1 foot $8\frac{1}{2}$ inches. Height of lid, 8 inches. Obtained through Vice-Consul Crowe, 1861.

- 2327.** (Fig. 48.) Fragment of a sarcophagus, with part of two Centaurs to the right. One Centaur is bearded, and wears a pine wreath. He plays on a lyre, and appears to be singing. The other is less bearded, and is blowing a double flute. He wears a short chlamys. The complete sarcophagus probably represented a procession of Dionysos (compare No. 2298).



Fig. 48. No. 2327.

Parian marble. Height, $10\frac{1}{2}$ inches; width, 11 inches.

- 2328.** Fragment of a sarcophagus with the Indian triumph of Dionysos (?). A bearded male figure, probably a captive, wearing a sleeved chiton, chlamys, buskins, and taenia, rides on a camel to the left. His right elbow rests on his left hand, and his right hand is raised to his head. On the left is a nude male figure, perhaps a Satyr, who places his right hand on the camel's neck, and a negro (?) captive, having only a cloth about his loins, and hands behind his back. In the background is a bearded figure, whose left hand is raised to his head. On the right of the relief is part of a male figure, nude except for a chlamys, with the right arm raised, and with the left hand resting on the flank of the camel. Late work. 3rd-4th cent. A.D. (?).

Parian marble. Height, 2 feet 7 inches; width, 2 feet 3 inches. The back is irregularly curved.

For sarcophagi with this subject, see Stephani, *Compte-Rendu*, 1867, p. 164; Robert, *Journ. of Hellen. Studies*, XX., p. 84.

- 2329.** Fragment from the side of a sarcophagus, with egg-and-tongue and bead-and-reel mouldings, below which is

the head of a mounted warrior to the right wearing a helmet (the face is lost), and part of the head and mane of the horse.

Marble. Height, 1 foot 2 inches; width, 9 inches. Robert, *Antike Sarkophagreliefs*, II., p. 136; pl. 47, fig. 115. Perhaps a fragment of the sarcophagus No. 957.

2330. 1-4. The following fragments of sarcophagus-reliefs were presented, in 1888, by Mr. J. Theodore Bent, who obtained them from a sepulchral chamber at Lydæ, in Lycia. They appear to have been regarded by Mr. Bent as parts of a single sarcophagus, representing the Labours of Heracles. No. 4, however, is better suited to a Meleager subject.

1. Fragment of a sculptured sarcophagus, with a part of the scene of Heracles and the Erymanthian boar. Heracles stands to the right, with his back turned to the front, and holds the boar aloft on his left shoulder. Above is the moulding of the sarcophagus. Only the head (face mutilated, but beardless) and torso of Heracles and the hind quarters of the boar are preserved.

Fine white marble. Height, 2 feet 5 inches. *Journ. of Hellen. Studies*, IX., p. 84.

2. Fragment with two toes of a right foot, treading down a bird's head (?). In the sarcophagi with the Heracles cycle, a slain Stymphalian bird is usually seen under or near the foot of Heracles.

Height, 5 inches; width, 3 inches.

3. Fragment of a sculptured sarcophagus, with the torso from the neck to near the knees of a nude male figure standing to the front, with a chlamys over the left shoulder.

Height, 1 foot 3 inches.

4. Fragment of a sculptured sarcophagus, with the feet

of a booted figure standing to the front; beside it the head of a boar, and the end of the shaft of a spear. Below are a maeander and other roughly executed mouldings.

Height, 1 foot 1 inch.

- 2331.** Fragment of relief, from a sarcophagus. A torso from the neck to the waist of a nude male figure (Heracles?) in high relief is seen three-quarters turned to the left, with the arm extended across the body to the left. Some drapery by the right shoulder. 2nd-3rd cent. A.D. (?).—*Carthage*.

Parian marble. Height, $9\frac{1}{4}$ inches. From the excavations of Dr. N. Davis, 1857.

- 2332.** Head of warrior, to the front, wearing a helmet with curled ram's horns, a central crest, and cheek pieces. Perhaps from a sarcophagus.—*Hamilton Coll.*

Pentelic marble. Height, $6\frac{1}{2}$ inches. *Synopsis* (1808), p. 102, No. 24. ;



Fig. 49. No. 2333.

- 2333.** (Fig. 49.) Fragment of late Roman sarcophagus relief. Two nude winged Cupids hold up a large wreath, within which is a head of Medusa to the front, with wings on the

temples, and snakes knotted under the chin. Of the Cupid on the left, part of the forehead and the legs from the knees are lost. He also holds a poppy seed-vessel. Of the Cupid on the right, only the right hand and part of the right arm remain. Above is part of an egg-and-tongue moulding. Very late work (3rd-4th cent.), roughly blocked out.—*Obtained by the Euphrates Expedition (1835-1837), and presented by the President of the Board of Control.*

Parian marble. Height, 2 feet; width, 3 feet 2 inches.

- 2334.** Relief, with Gorgon's head in full face, with large wings on the temples, and having snakes in the hair and knotted under the chin. Hard and conventional Graeco-Roman work.—*Cydonia, Crete. Strangford Coll.*

Parian marble. Height, 1 foot 6 inches; width, 1 foot 2 inches.

- 2335.** Cover of a sarcophagus. A draped female figure, with a head-dress of the time of Trajan, reclines on a mattress, leaning on her left elbow, and supporting with the right hand a male bust on her knees. She leans against a support, on which is a garland in relief, held up by a nude winged anguipede female figure, holding a caduceus. The support is hollowed out, and rebated above, as if for a cover.—*Bessborough Coll.*

Parian marble. Height, 2 feet 5 inches; length, 5 feet $\frac{1}{4}$ inch.

Restored: nose and feet of woman, with left end of drapery and mattress. The head has been rejoined, but belongs. Bought, 1858.

- 2336.** End of the cover of a sarcophagus. It is ridge-shaped, with scales on the top, and has a Gorgoneion, with snakes knotted under the chin, in relief in the pediment. At the end of the ridge the upper surface is worked to receive an acroterion, now wanting. The ornaments at the angles are unfinished. Late Roman work.

Marble. Height, 2 feet $4\frac{1}{2}$ inches; width, 4 feet 2 inches; length, 2 feet.

- 2337.** Fragment of sarcophagus, much mutilated. It contains part of a male bust in a medallion, and on the right two smaller draped figures, of whom one takes some object from the hands of the other. Late and rude style; 3rd-4th cent. A.D. (?).

Marble. Height, 11 inches; width, 1 foot 2½ inches. Purchased, 1849.

- 2338.** (Fig. 50.) Lion's head ornament from a sarcophagus. The head, worked in the round, projects, and is slightly turned to the right. The mouth is open. The style is very florid. 3rd cent. A.D. (?).—*Rome. Towneley Coll.*

Parian marble. Height, 1 foot 11 inches; width, 1 foot 7 inches. Height of projection, 10 inches. This head and the companion (No. 2339) are "parts of a large sarcophagus, found in a mutilated state, 1776, near the Appian Road, opposite the circus of Caracalla" (*Town. MS.*), i.e. the circus now known to be that of Maxentius. Ellis, *Town. Gall.*, II., p. 173.



Fig. 50. No. 2338.



Fig. 51. No. 2339.

- 2339.** (Fig. 51.) Lion's head, companion of No. 2338, slightly turned to the left.—*Rome. Towneley Coll.*

Parian marble. Height, 1 foot 10 inches; width, 1 foot 6 inches. Height of projection, 9 inches.

- 2340.** Fragment of relief, worked on a curve, being part of a large sarcophagus. A lion holds a boar between its paws. The lion, whose face is nearly gone, wears a collar with bosses. The sarcophagi of this type appear to be a development of those with the plain lions' heads, as Nos. 2338-9.

Marble. Height, 3 feet 6 inches; width, 1 foot 9 inches. Bought 1849. For the probable form of the sarcophagus, cf. A. H. Smith, *Catalogue of Sculpture at Woburn Abbey*, p. 31, or *Journ. of Hellen. Studies*, XX., pls. 9, 10.

- 2341.** Fragment of a sarcophagus, with a course of half-length figures, which spring from acanthus leaves. In the intermediate spaces are deer, against a ground of acanthus. Below are a double row of egg-and-tongue mouldings, and a single bead-and-reel moulding.—*Presented by the fifth Earl of Aberdeen*, 1861.

Marble. Height, 10 inches; length, $12\frac{1}{2}$ inches. Obtained in Greece by the fourth Earl of Aberdeen in 1803. For the frieze of small figures in low relief compare the sarcophagus from Sidon (No. 2303).

- 2342.** Fragment of a sarcophagus, with the upper part of a nude boy, carrying heavy festoons of fruit and foliage, which hang down on each side of him.

Inscribed in rough letters ... ϵ Αὐρῆ ... 3rd cent. A.D. (?).

Marble. Height, 11 inches; width, 1 foot $7\frac{3}{4}$ inches. Bought, 1849.

- 2343.** Fragment, probably from a sarcophagus, with part of a festoon in relief, containing ivy leaves and berries, ears of corn, pomegranates, grapes, acanthus leaves, etc., bound by a large sash. On the right is what may be a part of a bull's skull. 2nd-3rd cent. A.D.

Marble. Length, 1 foot 8 inches.

- 2344.** Fragment of a sarcophagus, with moulding along the top edge, and an ox-head in relief, with one end of a festoon of fruit, etc., hanging from it, tied with sashes.

Parian marble. Height, 1 foot $\frac{1}{2}$ inch; width, 1 foot 3 inches.

- 2345.** 1. Fragment of a sculptured sarcophagus, with a large bunch of grapes and a vine leaf. On each side the knee of an Eros (?).—*From a heroön at Lydæ. Presented by J. Theodore Bent, Esq., 1888.*

Marble. Height, 7 inches. Bent, *Journ. of Hellen. Studies*, IX., p. 84. "Another sarcophagus, belonging to Coccias Sarpedonides, was decorated by cupids holding bunches of grapes at which partridges were feeding." Compare No. 2330, for other fragments from the site.

2. Fragment of the same sarcophagus, with a partridge pecking at a bunch of grapes; above, remains of a wreath, with poppy-head, and ear of corn.

Marble. Height, 10 $\frac{1}{2}$ inches; width, 1 foot 2 inches.

SEPULCHRAL CHESTS AND CIPPI.

Chronology of the Chests and Cippi.—The examples described in the present section probably belong for the most part to the first and early second centuries A.D. For their development see p. 294. The examples which can be accurately dated, and which serve as standards for comparison, are few in number (cf. No. 2350). To a certain extent the periods can be inferred from the use of imperial names. Thus an imperial freedman called Tiberius Claudius (No. 2362) is likely to erect a monument to his wife within a few years of the middle of the first century A.D.

The inscribed cippi, etc., Nos. 2350–2381, are arranged in alphabetical order.

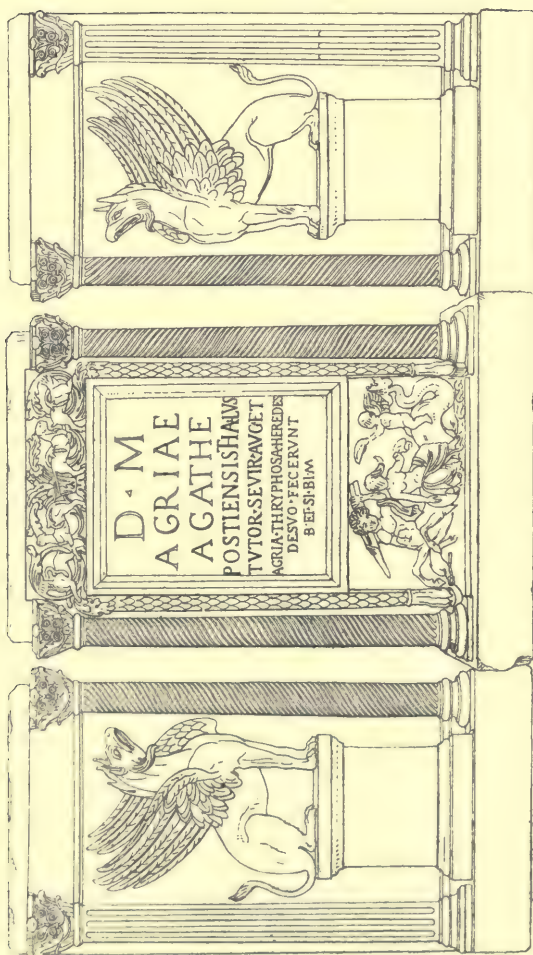


Fig. 52. No. 2350.

2350. (Fig. 52.) Sepulchral cippus. At the angles of the front are Corinthian columns, with spiral flutings. In the centre is a large tablet with moulded frame, containing the inscription: *D(is) M(anibus) Agriae Agathe P(ublius) Ostiensis Thallus tutor sevir Aug(ustalis) et Agria Thryphosa heredes de suo fecerunt, b(ene) m(erenti)*. In the last line the addition *et sibi* is inserted in a different script. Above the tablet is a floral scroll, combined with figures of panthers pursuing deer (compare Nos. 2303, 2715). On each side of the tablet is a support, covered with a scale pattern, and terminating below in lion's claws. Below the tablet is a relief with a Nereid, half draped, and a Cupid, winged, riding on a Triton, who carries a paddle. Below are two dolphins and waves.

On each side is a Gryphon, seated, on a lofty pedestal; at the angles are the Corinthian columns, above described, and Corinthian pilasters, with straight fluted panels. Probably of the beginning of the second century A.D. Cf. the cippus of A. Crispinus Caepio (Consul suffectus, 96 A.D. ?).—*Towneley Coll.*

Italian marble. Height, 3 feet $2\frac{1}{2}$ inches; width, 2 feet $3\frac{1}{2}$ inches.

This stone was in the sixteenth century "in the house of the keeper of the Cancelleria" at Rome (Mazzochi, *Epigrammata antiquae Urbis* (1521), folio 94. After numerous changes of ownership it came to the Mattei collection, and thence to that of Mr. Townley. For the early copyists, see *C.I.L.*, XIV., 290. The place of discovery is not recorded. The Seviri Augustales were members of Colleges, in provincial municipalities, for maintaining the imperial cult, and the inscription may have been found at Ostia, as the name Ostiensis Thallus would suggest. A statement, however, in the Town. Inventories that it was found by Gavin Hamilton at Ostia, about 1776, is obviously incorrect. *Mon. Matt.*, III., 57, and p. 112; Ellis, *Town. Gall.*, II., p. 270. For cippus of Crispinus cf. *Notizie degli Scavi*, 1880, pl. 5; Altmann, p. 70.

2351. Sepulchral chest with cover. At the corners of the front are tauriform masks, and between them hangs a

festoon of oak leaves, on which two birds are standing. Below each mask is a Siren, with bird's body. In the centre is a moulded tablet containing the inscription: *D(ecimi) Albicci Licini, Antoni Liberalis*. The cover is in the form of a pediment, containing two birds pecking at a basket of fruit, and with palmettes at the angles.—*Towneley Coll.*

Italian marble. Height, without cover, $8\frac{1}{2}$ inches; width, 1 foot $1\frac{1}{2}$ inches. Bought at Sir C. Frederick's sale, 1786. Included among the inscriptions of the City of Rome, *C.I.L.*, VI., 11300, but identical with a stone said to have been found at Cimiez, near Nice, in the 17th cent., *C.I.L.*, V., 7925 (cf. *C.I.L.*, VI., 4, p. 3508); *Mus. Marbles*, V., pl. 10, fig. 1; Ellis, *Town. Gall.*, II., p. 254; Wolters, No. 2109.

- 2352.** Sepulchral cippus. On the front are two spirally fluted columns, with dolphin capitals, and a wreath pendent from each. In the centre is a tablet inscribed: *Anniae Isiadi matri dulcissimae Sergius Asinius Phainus*.

Below are a pantheress(?) beneath a vine with grapes on it, and a rhyton terminating in a goat's head.

On the right and left sides are a seated Gryphon, a quiver, and a laurel tree. 2nd cent. A.D.—*Blacas Coll.*

Marble. Height, 2 feet. Upper part mended, and nose of pantheress restored. Formerly (circa 1510) in a vineyard near the Appian Gate. *C.I.L.*, VI., 11789, where see refs. to MS. copyists. For other inscriptions relating to Sergius Asinius Phainus, and his relations, see *C.I.L.*, VI., 8540, 11790–2.

- 2353.** Sepulchral cippus in the form of an altar. A male figure, half draped and wearing a wreath, reclines on a couch, holding a cup and a wreath. He is half supported by a draped female figure, while two boys play at the foot of the couch. The relief is enclosed in a moulded frame. Below is the inscription: *D(is) M(anibus) s(acrum) Atimeti Aug(usti) l(iberti) a supell(ectile) castrensi*

fecerunt Flavia Dada coniug(i) b(ene) m(erenti) et Fortunatus Aug(usti) l(ibertus) parent(i) optimo.

Atimetus was officer in charge of the emperor's camp furniture.

On the sides are the oinochoè and phialè. The cover consists of two pairs of volutes, terminated by rosettes. It has a depression in the centre to receive libations. About 100 A.D. (?).—*Presented by W. A. Mackinnon, Esq., 1817.*

Italian marble. Height, with cover, which is in one piece, 1 foot $6\frac{3}{4}$ inches; width, 1 foot $2\frac{1}{2}$ inches. Formerly in the Della Valle collection, and at one time in the church of S. Apollinaris at Rome. Gruter, p. 583, No. 10; *C.I.L.*, VI., 8525; *Mus. Marbles*, V., pl. 1, fig. 2; Ellis, *Town. Gall.*, II., p. 228; Wolters, No. 2146.

2354. Relief from the front of a sepulchral cippus. At the top is a reclining figure on a couch, with a wreath (?) in his outstretched right hand and a cantharos in his left hand. There is a small table before the couch. A boy wearing a tunic stands at the foot of the couch holding up a wreath, and a wicker basket, like the mystic basket of the Bacchanalian reliefs, stands near the head. At each angle is a large mask. Below is a panel with a moulded frame.

Inscribed: *D(is) M(anibus) T. Aurel(io) Saturnino, eq(uiti) sing(ulari) Aug(usti), turma Aeli Crispi, nat(ione) Pann(onio). Vixit an(nis) XXX, mil(itavit) an(nis) XI. T. Flavius Marcellinus signif(er), her(es), et T. Aur(elius) Secundinus sec(undus) her(es) amic(o) optim(o) faciend(um) curav(erunt).*

Below the inscribed panel is a riderless horse, with a fringed saddle cloth, walking to right, followed by a bearded man with a long leading rein, carrying a spear.

The two reliefs are of the usual type for the monuments

of the Equites Singulares Augusti, who were a special imperial body-guard. 2nd cent. A.D.—*Presented by Lord Aldenham*, 1896.

Marble. Height, 3 feet $1\frac{1}{2}$ inches. The relief, which was formerly in the Palazzo Cavalieri, near the Tor' Argentina at Rome, was brought to London, about 1830, by the Marquis of Hertford. The inscription was first copied by Sirmond (about 1600). For other MS. copyists cf. *C.I.L.*, VI., 3222; Spon, *Misc. Eruditae Antiquitatis*, p. 257. For the Equites Singulares cf. Henzen, *Annali dell' Inst.*, 1850, p. 5; 1885, p. 235; *C.I.L.*, VI., 3173-3323. For a fragment of a similar relief, compare No. 2392.

- 2355.** Sepulchral chest, with square front and rounded back. Two winged Victories, each wearing a long chiton and a diploëdion confined by a broad belt, stand half turned to the front, holding between them a large oak wreath, within which is the inscription: *Ti(berius) Claudius Lupercus, Actes lib(ertus)*. Late and rough work. Below is a moulding (modern). The lid (modern) has two birds in a relief with a basket of fruit between them, and palmettes at the angles.—*Presented by W. A. Mackinnon, Esq.*, 1817.

Italian marble. Height (without lid), 1 foot $\frac{1}{2}$ inch; width, 1 foot $4\frac{1}{2}$ inches. Restored: lid. Formerly in the Massimi Gardens, Rome. First copied by Tolomei, in 1666. Muratori, p. 1658, 2; Ellis, *Town. Gall.*, II., p. 240; *Mus. Marbles*, V., pl. 5, fig. 4; *C.I.L.*, VI., 15137.

- 2356.** Sepulchral chest. On the front are two tablets, each bordered with a rude Lesbian cymation. They are divided by a sceptre. Below each is an acanthus ornament. The tablet on the right is blank; that on the left is inscribed: *Claudia Aug(usti) l(ibertae) Amandae Acti Aug. Gamiani contubernali bene merenti*. Dedicated to the wife of Actius Gamianus, an imperial slave.—*Formerly in Lord Bessborough's Coll.*

Italian marble. Height, $9\frac{1}{2}$ inches; width, 1 foot $4\frac{1}{2}$ inches. Bought, 1858. D'Orville, *Sicula*, II., p. 593, No. 70; *C.I.L.*, VI., 15350.

- 2357.** Sepulchral chest. In the middle of the front is a tablet, with a moulded frame, containing the inscription: *Dis Manibu(s) Claudiae Fortunatae, coniugi sanctissimae optim<a>e de se meritae Iucundus Aug(usti) lib(ertus), actor XXXX Gal(liarum)*. Below the tablet is a fluted vase, from which spring two branches of ivy rising to each side. There is also a branch of ivy on the (modern) cover. Iucundus was an agent at Rome of the administration of the tax known as the *quadragesima Galliarum*, i.e. an import tax of $2\frac{1}{2}$ per cent., levied at the frontiers of the three Gauls. 1st cent. A.D. (?).—*Sloane Coll.*

Italian marble. Height, without cover, $8\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches. Restored: the cover. First copied by Gudius, in 1662. Formerly in the Kempe Museum. *Mon. Vetust. Kempiana*, p. 40, 21; Muratori, p. 893, 8; *Mus. Marbles*, V., pl. 6, figs. 2, 3; Ellis, *Town. Gall.*, II., p. 242; *C.I.L.*, VI., 8591. For the tax, cf. Marquardt and Mommsen, *Roem. Alterthümer*, V. (1876), p. 264.

- 2358.** (Fig. 53.) Sepulchral chest. On each side of the front is a Corinthian column, with spiral flutings, and with a bird on the capital. In the centre is a large tablet, with moulded frame, containing the inscription: *Dis Manibus, M. Clodio He(r)mae, coniugi optimo, et Annio Felici, fratri, fecit Annia Augustalis, et Tyranno carissimo*. Above the tablet are two rams' heads, confronted, connected by a string of beads, and having festoons of fruit suspended from them. In the centre is a Gorgoneion between two swans. Below the tablet is a relief with Pluto carrying away Persephonè in a four-horse chariot. The ground opens before the horses. A winged Cupid acts as charioteer. Behind the chariot is an overturned basket of flowers. On the right and left sides are laurel trees, having at each side of them the Corinthian columns above described and pilasters, with floral devices in the panels. A pair of eagles stand at the foot of each tree. 2nd cent. A.D.—*Towneley Coll.*

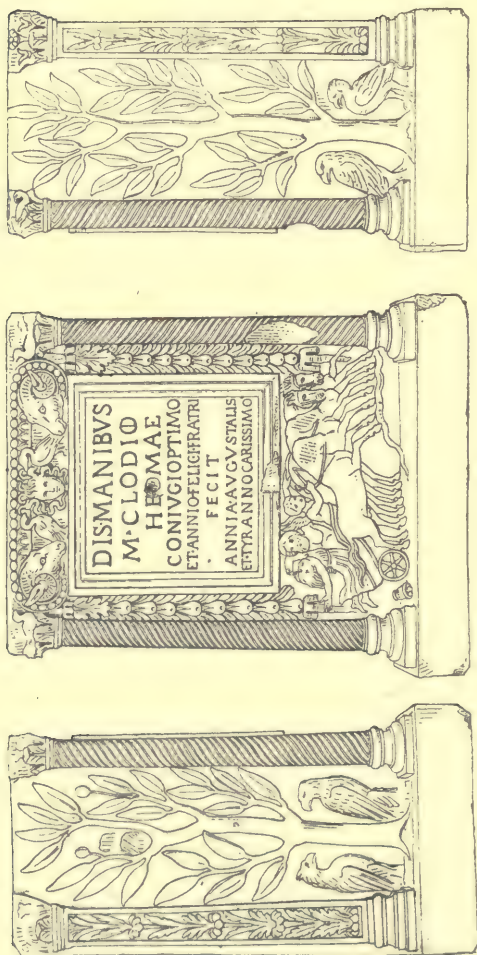


Fig. 53. No. 2358.

Italian marble. Height, 2 feet $7\frac{1}{2}$ inches; width, 2 feet $2\frac{1}{2}$ inches.

Formerly in the Villa Montalto, whence it was purchased by Townley in 1787. It has been used as a water-cistern. First copied by Tolomei (1666); erroneously assigned by Muratori (p. 1327, 8) to the Church of S. Maria Maggiore. Fabretti, p. 384, No. 220; Dallaway, p. 331; Ellis, *Town. Gall.*, II., p. 267. *C.I.L.*, VI., 15740.

- 2359.** Sepulchral chest with cover. At each angle of the front is a flaming candelabrum, resting on dolphins and having a winged Sphinx in the middle of the stem. A pomegranate (?) flower hangs on each side of a tablet with moulded frame, inscribed: *L(ucius) Cocceius M(arci) f(ilius) Dexius Clymenus vixit annum I menses VII diem unum.* Below the tablet is a second inscription: *C(aius) Sergius C(aii) fil(ius) Alcimus vixit ann(is) III mensib(us) III diebus tribus. Frumentum accepit die X ostio XXXIX. Sergius Alcimus e suo.*

This inscription is one of a small group (*C.I.L.*, VI., 10223–10225) in which the day and the doorway for the issue of rations of public corn to the deceased are expressly stated.

On the right side is a wreath of fruit tied with sashes. Two birds are pecking at a lizard, and two are pecking at the wreath. On the left side is a similar wreath. Two birds are feeding their young in a nest, and two birds are pecking at the wreath.

The cover is in pediment form, with a shell in the middle of the pediment and a dolphin at each angle. At each side are rosettes. 2nd cent. A.D. (?)

Italian marble. Height, without cover, 1 foot $2\frac{1}{2}$ inches; width, 1 foot $\frac{1}{4}$ inch. Formerly in the collection of S. Agostino, and afterwards in the Kempe Museum. Purchased, 1896. *Mon. Vet. Kempiana*, p. 42, Nos. 30, 31; Muratori, p. 1660, 8; *C.I.L.*, VI., 10224. For MS. copyists see *ibid.* First copied by Gadius in 1662, or (about the same time) by Suarez.

- 2360.** Rectangular sepulchral cippus. In the middle of the

front is an inscribed panel, with a frame of the Lesbian cymation pattern. Above is a nest, with two birds seated in it. At the sides are rams' heads, connected by a string of beads.

A laurel wreath hangs down at each side of the panel. Below is a nude Aphrodite crouching down and fondling a swan. She wears armlets. A winged Cupid stands on the left, pouring water on her from a vase. Another Cupid on the right holds a large shell. On the right is a lion's-head fountain, from which water pours into a basin on a spirally fluted pedestal. The subject is here described as Aphrodite, but a comparison with the Actaeon sarcophagus in the Louvre shows that the figure might be an Artemis. At the angles are spirally fluted columns, with Corinthian capitals, decorated with birds. On the sides are scrolls composed of acanthus leaves and rosettes between the columns already described, and two pilasters, with vertical flutings and late Corinthian capitals. The tablet on the front is inscribed: *M. Coelio Superstiti fratri optimo C. Coelius Secundus f(ecit)*. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 2 feet $\frac{3}{4}$ inch; width, 1 foot 6 inches. Formerly in the convent of S. Trinità (Gruter, from Mazzochi), and afterwards in the Carpi Gardens (Boissard), and in the Villa Montalto. First drawn in the *Codex Coburgensis* (1550), reproduced by Robert, *Antike Sarkophagreliefs*, III., 1, pp. 1, 3; see also Boissard, Pt. IV., pl. 73; Gruter, *Inscriptiones*, p. 846, No. 13; Montfaucon, *L'Ant. Expl.*, V., pl. 66; *Mus. Marbles*, X., pl. 55, fig. 2; Ellis, *Town. Gall.*, II., p. 266. For the Louvre sarcophagus see Robert, *l. c.*, pl. 1.

2361. Sepulchral chest with cover. At the angles of the front are rams' heads, and between them hangs a festoon of fruit and flowers, tied with ribands. Two birds are standing on it, and two birds are pecking at it from below. Above is a tablet with a moulded frame inscribed :

Coelia, P(ubli) l(iberta) Asteris. On the sides are elaborate rosettes.

The cover is in the form of a pediment, with two Gryphons confronted, supporting a wreath, in relief, and has masks, with spiral curls at the angles.—*Found near Naples. Hamilton Coll.*

Italian marble. Height, without cover, 10 inches; width, 1 foot 1 inch. Restored: the plinth. *Mus. Marbles*, V., pl. 7, fig. 5; Ellis, *Town. Gall.*, II., p. 246; *C.I.L.*, X., 2314.

- 2362.** Sepulchral chest with cover. At the corners of the front are two goats' heads. A festoon of fruit and flowers, tied with wreaths, hangs between them. A swan stands on the wreath and two ravens stand below it. In the middle is a tablet with a moulded frame, inscribed: *Cornelia L(uci) l(iberta) Hygia vix(it) an(nis) XXXX. Ti(berius) Claudius Augusti l(ibertus) Inopus coniugi<i> suae fecit.* On the sides are large palmettes. The cover (modern) has a pediment with small volutes. 1st cent. A.D. —*From La Cava, near Salerno. Temple Bequest.*

Italian marble. Height, without cover, $9\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches. Restored: cover and plinth. Gruter, p. 610, No. 5; *C.I.L.*, X., 582, where see references to MS. copyists.

- 2363.** Front of a sepulchral chest. A girl, half draped, and wearing an armlet, lies asleep on a bed. Before her is a small three-legged table on which are three vessels. A raven stands near, with a piece of cake (?) in its beak. At each end of the bed, and on a much larger scale, are two portrait busts; that on the right is male; that on the left is quite unfinished, and may have been female, in which case the three figures may be supposed to be the three persons named in the inscription. On the front of the bed is the inscription: *Cor(nelia) Onesime.* Below, within a moulded panel: *Dis Manibus Servius Cornelius*

Diadumenus Corneliae Servandae coniug(i) suae caris(simae), vix(it) ann(is) LX, et Corneliae Onesime vern(a)e suae, vixit ann(is) VIII men(sibus) V die(bus) XXVIII. This is followed by one line erased.—*Rome. Towneley Coll.*

Italian marble. Height, 1 foot $6\frac{1}{2}$ inches; width, 1 foot $6\frac{1}{2}$ inches.

Found with many other sepulchral monuments in the Villa Pellucchi near the Pincian Gate. *Mus. Marbles*, V., vignette; Ellis, *Town. Gall.*, II., p. 236; *C.I.L.*, VI., 16188; Wolters, No. 2112.

- 2364.** Sepulchral chest. At the angles of the front are two pilasters, surmounted by late capitals, in the form of Gorgoneia between eagles, springing from acanthus leaves, and having panels containing plants of vine in relief, springing from two-handled vases. A bird is on each vine. In the centre is a large tablet with moulded frame containing the inscription: *D(is) M(anibus) Cossutiae Primae matri pientissim(a)e bene merenti fecit.* Above the tablet is an arabesque ornament. An eagle, panther and deer are seen issuing from scrolls of acanthus (compare No. 2350). Festoons of fruit hang down at the sides. Below is a winged Cupid driving a chariot with four horses to the right over waves (?). On each side is a pine-tree, a serpent, and two birds, one of which has a butterfly in its beak. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 1 foot $9\frac{3}{4}$ inches; width, 1 foot $3\frac{1}{2}$ inches.

Found in the grounds of the Villa Moroni, at Rome, 1788. *Mus. Marbles*, V., pl. 5, figs. 1, 2, 3; Ellis, *Town. Gall.*, II., p. 239; *C.I.L.*, VI., 16539.

- 2365.** Front of a sepulchral chest. At the top are a lunette containing two ravens (?) with fruit hanging from their beaks, and acroteria.

Inscribed: *D(is) M(anibus) Flaviae Provinciae, quae vixit ann(is) XXXIII Flavius Apollonius coniugi suae bene merenti*

fecit, cum qua vixit an(nis) XXII, et sibi et suis posterisq(ue) eorum.—Towneley Coll.

Marble. Height, 1 foot $1\frac{3}{4}$ inches; width, 11 inches. Formerly in the Villa Pellucchi. Ellis, *Town. Gall.*, II., p. 257; *Mus. Marbles*, V., pl. 12, fig. 2; *C.I.L.*, VI., 18412.

- 2366.** Sepulchral chest, rounded at the back, with cover. At the angles of the front are two filleted rams' heads, connected by a hanging festoon of laurel, below which are two ravens pecking at it. Above, within a moulded tablet, is the inscription: *Dis Manib(us) Isochrysi, v(ixit) a(nnis) XXIIII. Iunia Lais ser(vo) bene merenti.* Below the tablet is a Gorgoneion.

The modern cover has a pediment, with floral decorations.—*Towneley Coll.*

Italian marble. Height, 1 foot $1\frac{3}{4}$ inches; width, $9\frac{1}{2}$ inches. Restored: plinth and cover. Said by Townley to have been procured from the Mattei Collection, 1773, but there is no record of its having been seen in that place. *Mus. Marbles*, V., pl. 11, fig. 4; Ellis, *Town. Gall.*, II., p. 256; *C.I.L.*, VI., 19723.

- 2367.** Sepulchral chest with cover. At the angles of the front are pilasters, with late Ionic capitals and panels, containing vine branches. They support an entablature. In the centre is a tablet with a moulded frame, containing the inscription: *M. Iunius M(arci) l(ibertus) Hamillus, sibi et Iuniae Pieridi coniugi carissimae.* Below is a circular frame, containing a female bust, presumably of Junia Pieris, and on each side of it is a Gryphon seated. The sides are jointed, in imitation of masonry. The cover is in the form of a pediment, containing a group of two full-grown and three young birds, and having palmettes at the angles.—*Towneley Coll.*

Italian marble. Height, without cover, $10\frac{3}{4}$ inches; width, 1 foot 2 inches. Said by Townley (1st Inv.) to have been obtained

from the Mattei Collection, but as in the case of the previous number, this is not confirmed. *Mus. Marbles*, V., pl. 7, fig. 3; Ellis, *Town. Gall.*, II., p. 245; *C.I.L.*, VI., 20794.

- 2368.** Sepulchral chest, with cover. At the angles of the front are two columns with spirally twisted flutings and late Corinthian capitals. Between them hangs a festoon of fruit, tied with ribands. Below it stand two swans with spread wings. In the middle is a doorway with two closed doors. Above it is a moulded tablet containing the inscription: *Diis Manibus L. Lepidi Epaphrae patris optimi L. Lepidius Maximus f(ecit) de suo.*

On the sides are large palmettes. The cover, which is modern, is in the form of a pediment containing a wreath. 1st cent. A.D.(?).—*Presented by W. A. Mackinnon, Esq., 1817.*

Italian marble. Height, without cover, 1 foot; width, 1 foot $\frac{1}{2}$ inch.

Restored: plinth, and part of eagle and right doorway; part of angle column, also the cover. Formerly in the Church of St. Sebastian at Rome. First copied by Jucundus, before 1489. For other MS. copyists, see *C.I.L.* Mazzochi, *Epigrammata Ant. Urbis* (1521), folio 123 verso; Boissard, pt. VI., p. 128; Montfaucon, *L'Ant. Expl.*, V., pl. 120; *Mus. Marbles*, V., pl. 2, fig. 1; *C.I.L.*, VI., No. 21188.

- 2369.** Sepulchral chest, with cover. At the angles of the front are two winged Cupids, standing each on a cornucopia, and supporting between them a heavy festoon of fruit. Below are two birds pecking at it, and above is a wingless Cupid riding on a hippocamp to the right. Above it is a moulded panel, containing the inscription: *Dis Man(ibus) Comicus et Auriola parentes infelicissimi P(ublio) Licinio Successo. v(ixit) a(nnis) XIII m(ense) I d(iebus) XIX.*

On each side is an imitation of the masonry of a wall. The cover is in the form of a pediment, containing an acanthus and rosettes, and having volutes at the sides and foliage on the top. 1st cent. A.D.(?).—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot $\frac{3}{4}$ inch; width, 1 foot $2\frac{1}{2}$ inches. Formerly in the Carpi Gardens at Rome, and afterwards at Pesaro. Purchased by Townley at Sir C. Frederick's sale. First copied by Smetius, about 1550. For other MS. copyists, see *C.I.L.* Boissard, pt. IV., pl. 88; Montfaucon, *L'Ant. Expliquée*, V., pl. 56; *Mus. Marbles*, V., pl. 4, figs. 3, 4; Ellis, *Town. Gall.*, II., p. 238; *C.I.L.*, VI., 16010.

- 2370.** Sepulchral chest, with cover. On the front are three spirally-fluted Corinthian columns, and two pilasters, with Ionic capitals and panels of leaves overlapping. These divide the front into four compartments, in each of which is a doorway with a double door, surmounted by a small pediment, and above is a tablet with moulded frame. Festoons connect the columns and pilasters. One tablet only is inscribed: *C. Magio Q(uinti) f(ilio) Pal(atina) Heraclidae. v(icit) a(nnis) XVIII.* The sides are unfinished, except for pilasters at the angles towards the back. On the front of the cover are two pediments, each containing a deer between a dog and perhaps a snake. Between them is a triangle containing a hare, playing with an overturned basket of fruit. At the outer angles are rosettes. 1st-2nd cent. A.D.—*Towneley Coll.*

Italian marble. Height, without cover, $9\frac{1}{2}$ inches; width, 1 foot 11 inches. Formerly in the Passionei Collection, near Frascati. *Mus. Marbles*, V., pl. 9, fig. 1; Ellis, *Town. Gall.*, II., p. 252; *C.I.L.*, VI., 21832.

- 2371.** Sepulchral chest, with cover. In the middle of the front is a tablet, within a moulded frame, inscribed *Dis Manibus Piliae Philtatae M. Pilius Eucarpus coniugi b(ene) m(erenti) fecit et sibi.* At each end of the tablet is an eagle with wings spread. The cover is in the form of a pediment containing a bust in relief of Pilia Philtate, an elderly woman, and with palmettes at the angles. On the top is a sunk saucepan or *trulla*, with a hole in it, for libations.—*Hamilton Coll.*

Italian marble. Height, without cover, 11 inches; width, 1 foot 5½ inches. Restored: the moulded plinth. First copied by Sirmond (about 1600), "at the Lateran, near S. Ludovico." Afterwards in the possession of the dei Cavalieri. Muratori, p. 1387, No. 11; *Mus. Marbles*, V., pl. 12, fig. 3; Ellis, *Town. Gall.*, II., p. 258; *C.I.L.*, VI., 24185.

- 2372.** Sepulchral chest, roughly worked and in bad condition. At the angles of the front are rams' heads, connected by a festoon of fruit and flowers, on which are birds. Below, at each angle is an eagle. In the centre is a tablet, with a moulded frame, inscribed: *D(is) M(anibus) L(ucio) Rufio Agricolae, fratri piissimo b(ene) m(erenti) L. Rufius Maior fecit.*—Presented by *F. Chapman, Esq.*, 1857.

Italian marble. Height, 7¾ inches; width, 10½ inches. *C.I.L.*, VI., 25571.

- 2373.** Sepulchral chest. On the front is an inscribed tablet, with ears in the form of palmettes. Above and below are mouldings.

Inscribed: *A(ulus) Sempronius Servandus vix(it) anno(s) IV. Epitynchanus Sempronias Eucharis servos donum dedit.*—Presented by the *Duke of Bedford*, 1883.

Italian marble. Height, 5¾ inches; width, 9¾ inches. Probably from Rome. Afterwards in the possession of Montemellini at Perugia. Brought thence (about 1720) by the 3rd Lord Coleraine. Afterwards at Norris Castle (Isle of Wight). *Arch. Zeit.*, 1884, p. 144; *C.I.L.*, VI., 26173.

- 2374.** Circular sepulchral chest. Three bearded partially-draped terms, disposed at equal intervals about the circumference, are connected by festoons of fruit and flowers, which hang from the waists of the terms upon the lower rim of the urn. In each interval are two Corinthian pilasters, connected with each other and with the terms by small wreaths. At the foot of each term is a pair of animals, viz., a tortoise and a snail, a lizard and a frog, a

cray-fish and a crab. Between two of the terms is a tablet with a moulded frame. Above it are two nude boys seated on overturned vases, whence water issues, playing with an eagle.

The tablet is inscribed (probably by a modern hand):
*D(is) M(anibus) Serviliae Zosimeni, quae vixit ann(is) XXVI,
 bene meren(ti) fecit Prosdecius filius.*

There is an egg-and-tongue moulding round the lip of the chest. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, $11\frac{1}{2}$ inches; diameter, $11\frac{3}{4}$ inches. Formerly in the villa of the Cardinal Passionei near Frascati. Bought from Piranesi, 1768. Ellis, *Town. Gall.*, II., p. 237; *Mus. Marbles*, V., pl. 4, figs. 1, 2; Wolters, No. 2111; *C.I.L.*, VI., 26456. The inscription is questioned by Wolters and Huebner (cf. *C.I.L.*).

- 2375.** Sepulchral chest. On the front, within a tablet with a moulded frame, is the inscription: *D(is) M(anibus) T. Sex(tio) Agathae T. Sex(tius) Hecticus frat(r)i optimo f(ecit).* At each end of the tablet is a palmette ornament, between rosettes, and the whole is surrounded by a frame. On the sides are joints, as of masonry.—*Presented by T. Hollis, Esq., 1757.*

Italian marble. Height, without cover, $5\frac{3}{4}$ inches; width, 1 foot $\frac{1}{2}$ inch. Restored: the cover. *Mus. Marbles*, V., pl. 7, fig. 1; Ellis, *Town. Gall.*, II., p. 244; *C.I.L.*, VI., 26521.

- 2376.** Sepulchral chest, of flat oblong form, divided internally into two compartments. In the middle, in a tablet with moulded frame, is the inscription: *D(is) M(anibus) Siliae Atticae fecit P(ublius) Silius Abascantus matri pientissimae.* Beneath the tablet is a festoon of laurel. On each side of the tablet is a winged Cupid standing in a basket of fruit, and accompanied by a raven. On each end is a Gryphon, standing. Below is a Lesbian cymation. The modern

cover has a pediment containing two peacocks and a basket of fruit; a mask at each end.—*Towneley Coll.*

Italian marble. Height, without cover, $7\frac{3}{4}$ inches; width, 1 foot $9\frac{1}{2}$ inches. Restored: cover and plinth. Formerly in the Passionei Collection at Frascati, and afterwards in the Villa Burioni, at Rome. First copied by Tolomei, about 1666. *Mus. Marbles*, V., pl. 3, fig. 1; Ellis, *Town. Gall.*, II., p. 234; Wolters, No. 2110; *C.I.L.*, VI., 26571.

- 2377.** Sepulchral chest, with cover. A male figure, half draped, reclines on a bed, holding a vase in the left hand. At each end of the bed is a flaming torch. Below, within a moulded panel, is the inscription: *Dis Manibus T(iti) Tituleni Isaurici. Iulia Tyche coniugi bene merenti.* This subject is an example of the latest form of the Greek banquet reliefs (cf. vol. i., p. 298). The cover is in the form of a pediment containing a wreath, and with a palmette at each angle.—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot $1\frac{1}{2}$ inches; width, 1 foot $\frac{3}{4}$ inch. Formerly in the Mattei collection, and engraved with a different cover (two birds and a basket of fruit) in Venuti, *Mon. Matt.*, III., pl. 60, fig. 1. *Mus. Marbles*, V., pl. 2, fig. 4; Ellis, *Town. Gall.*, II., p. 233; *C.I.L.*, VI., 27537. First copied by Gadius, in 1662.

- 2378.** Front of a sepulchral chest. At the angles are rams' heads (that on the left is for the most part broken away) from which hang wreaths. In the middle is a tablet, with a moulded frame, inscribed: *D(is) M(anibus) C. Valentius Niger sibi et L. Valentio fratri.*—Formerly in Lord Bessborough's *Coll.*

Parian marble. Height, $9\frac{1}{4}$ inches; width, 1 foot 4 inches. Probably from Rome. Bought, 1858. *C.I.L.*, VI., 27913.

- 2379.** Sepulchral chest, with cover. At each side of the front are two long burning torches. They are connected by a festoon of laurel, the ends of which hang down beside

them. The upper half of the front is occupied by a moulded panel, containing the inscription: *Vernasiae Cycladi coniugi optimae, vix(it) ann(is) XXVII, Vitalis Aug(usti) l(ibertus) scrib(a) cub(icularis)*. Below are the draped figures of a man and woman standing, fully draped, with right hands clasped, as on the marriage relief (No. 2307). Between them are inscribed the letters *F. A. P.*, for which Mommsen suggests *f(idelissimae) a(mantissimae) p(ientissimae)*. The two figures stand beneath a canopy in the form of a small pediment, containing a wreath, and supported by two sceptres, similar to that on No. 2275. On each side is a laurel tree. The cover is in the form of a pediment with a wreath in the centre, and a dolphin on the acroterial ornaments at the angles. 1st cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot 8 inches; width, 1 foot $1\frac{1}{2}$ inches. Formerly in the Della Valle-Capranica collection, and later in the Villa Montalto. *Mus. Marbles*, V., pl. 1, fig. 4; Ellis, *Town. Gall.*, II., p. 230; Gruter, p. 576, 2; Wolters, No. 2108; *C.I.L.*, VI., 8769. Compare Venuti, *Mon. Matt.*, III., p. 114 (probably a modern copy).

- 2380.** (Fig. 54.) Sepulchral chest, with cover. At the angles are rams' heads, between which are suspended wreaths of fruit and flowers, tied with ribands. On the front above the wreath is a lizard, attacked by two birds, and a moulded tablet, within which is the inscription: *Vipsania M. Vipsani Musaei l(iberta) Thalassa sibi et Ti(berio) Claudio Aug(usti) l(iberto) Epicteto*. Below the wreath are two birds pecking at the fruit, and a Lesbian cymation. On the right and left sides are pairs of birds above the wreaths, respectively attacking a locust and a butterfly; below on each side is a pair of birds as on the front. On the front of the cover is an eagle, within a lunette, on each side of which is a large rosette. On the top of the cover are two cup-like sinkings, perforated at the



Fig. 54. No. 2380.

bottom, to receive libations. 1st cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot 5 $\frac{3}{4}$ inches; width, 1 foot 4 $\frac{1}{2}$ inches. At one time in the Villa Cesi, and afterwards in the possession of Cardinal Albani. Ellis, *Town. Gall.*, II., p. 269; Boissard, pt. III., pl. 86; *C.I.L.*, VI., 29012. First copied by Smetius, about 1550. Drawing in the Dal Pozzo Collection (Dept. of G. and R. Antiqs.), II., pl. 35. For other copyists, cf. *C.I.L.*

- 2381.** Square cippus of Viria Primitiva. At the angles are four heads, two of rams and two of goats, which are connected by festoons, of fruit on the front, and of laurels at the sides. At the front angles two Sphinxes are seated, looking outwards; each is on a small plinth. Between them is a mask of Pan. On the left side is a fluted oinochoè above the wreath; below it is a goat lying down, and an eagle (?). On the right side is a patera above the wreath; below it is a ram lying down, and an eagle.

On the centre of the front is a tablet inscribed: *D(is) M(anibus) Viriae Primitivae. Vix(it) ann(is) XVIII mens(e) I die(bus) XXIV. L(ucius) Virius Helius coniugi dulcis(simae). Have, domina, Vale, domin(a).* 1st-2nd cent. A.D.—*Towneley Coll.*

Marble. Height, 2 feet 3 $\frac{1}{2}$ inches; width, 1 foot 6 inches; depth, 1 foot 3 inches. Restored: upper moulding, nose of left hand ram, faces of Sphinxes. First copied by Jucundus (before 1499), in the Church of S. Maria del Popolo, at Rome. For other MS. copyists see *C.I.L.*; Mazzochi, *Epigrammata Antiquae Urbis* (1521), fol. 176 bis; Muratori, p. 1421, No. 11; Gruter, p. 840; No. 8; Orelli, No. 2663; *C.I.L.*, VI., 29026; Cavaceppi, *Raccolta*, II., pl. 6 (?); *Mus. Marbles*, X., pl. 56, fig. 2; Ellis, *Town. Gall.*, II., p. 265.

- 2382.** Sepulchral chest, straight in front, and curved at the back. On the front is a relief with Phaedra and

Hippolytos. On the right is a female figure (Phaedra), on a chair to the left, half swooning, and supported by an old woman who points to the left, and by a girl. A winged Cupid stands at her knee, resting his head on his hand. On the left is Hippolytos, a nude figure, with a slight beard, seated on a rock to right, and looking away to the left. He holds the tablet in his left hand. He has a dog at his side, and is addressed by two attendants, who have a shield and spear.

On each side is a seated Gryphon.—*Pourtalès Coll.*

Italian marble. Height, $10\frac{1}{2}$ inches; width, 1 foot 5 inches; *Arch. Zeit.*, 1883, pp. 66, 72, pl. 7, fig. 2; Dubois, *Ant. de Pourtalès-Gorgier*, p. 26; *Pourtalès Sale Cat.*, pp. 17, 28; Jahn, *Arch. Beiträge*, p. 321.

- 2383.** Sepulchral cippus, in the form of an altar with cover (which may not belong). On the front is an elderly male figure, draped, reclining on a couch, with a phialè in his left hand, and a fillet in his right hand. Before the couch is a three-legged table with food. A draped youth stands at the foot. This scene, which is roughly blocked out, represents the latest form of the Greek banquet reliefs. On the right and left sides are a phialè and oinochoè. The cover is roughly worked in lunette form, with a wreath in relief.—*Presented by W. A. Mackinnon, Esq.*, 1817.

Italian marble. Height, without cover, 1 foot $3\frac{1}{2}$ inches; width, 1 foot $1\frac{1}{2}$ inches. *Mus. Marbles*, V., pl. 1, fig. 1; Ellis, *Town. Gall.*, II., p. 227.

- 2384.** Sepulchral cippus in the form of an altar, with slight pediment and acroteria in front; ewer and bowl at the sides. Inscribed: *D(is) M(anibus) s(acrum). A(ulus) Fulvius Attenuius Gla(u)cus annis XIII s(emis). H(ic) s(itus) e(st). S(it) t(ibi) t(erra) U(evis).*—*From Italica (near Seville).*

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches; *C.I.L.*, II., 5038.

2385. Sepulchral cippus, in the form of an altar. The front is surmounted by a wreath, tied with fillets, with a palmette at each angle.

Within a moulded panel is the inscription:

Θ(εοῖς) κ(αταχθονίοις).

Σῶμα μὲν | ἦδε κόνις κε|ύθει θεομήστ|ορος ἄνδρος,
Ναρκισσίωνος (π)ινυ(τ)|οῦ, ψυχὴ δὲ σύνεδρος
ἀθανάτων· βωμόν δ' ἄρ' ἐδω|μήσαντο ταλάφ|ρων
μήτηρ Σαλβ|ία Ματρώνα Σω|τᾶς τε ἀδελφός.

Below, the letters Λ Ε Τ Ε Σ Χ (?).

On the left and right sides are an ewer and bowl respectively.—*Blacas Coll.*

Italian marble. Height, 3 feet $1\frac{1}{2}$ inches; width, 1 foot $7\frac{1}{4}$ inches.

Formerly in the Giustiniani Gardens, near Rome. Spon, *Misc. Erud. Antiq.*, p. 368; *C.I.G.*, 6264; Kaibel, *Inscriptiones Graecae*, XIV., 1868. First copied by Tolomei, about 1666. For other copyists see Kaibel, *l.c.*

2386. Sepulchral chest, with cover. In the middle and at the angles of the front are bucrania, connected by oak-wreaths tied with ribands. Below each wreath is a pair of ravens. On the ends are sprays of ivy.

The cover is in the form of two pediments, side by side, with a pair of birds in each, and rosettes at the angles.—*Temple Bequest.*

Italian marble. Height, without cover, $8\frac{3}{4}$ inches; width, 1 foot $5\frac{1}{2}$ inches.

2387. Sepulchral chest, with cover. On the front is a moulded tablet, with wings, but uninscribed. Within the wings are palmettes, and at the angles are small rosettes. At each end is a large rosette.

The cover is in pediment form, with rosettes in the pediment, and above each angle.—*Temple Bequest.*

Italian marble. Height, without cover, $7\frac{1}{4}$ inches; width, 1 foot $1\frac{1}{2}$ inches.

- 2388.** Sepulchral chest with cover. On the front is a tablet, surrounded by a double Lesbian cymation, but uninscribed. On the sides are joints imitating masonry. On the cover are two double volutes.—*Temple Bequest.*

Italian marble. Height, without cover, $7\frac{1}{4}$ inches; length, $11\frac{3}{4}$ inches.

- 2389.** Oblong sepulchral chest, with sloping sides, the lip surrounded by an egg-and-tongue moulding. The cover has a central ridge, with flutings towards each side.—*Temple Bequest.*

Italian marble. Height, without cover, 5 inches; length, 1 foot $2\frac{1}{2}$ inches.

- 2390.** Oblong capital of a cippus, the four sides of which are ornamented with reliefs within sunk moulded panels. (1) A two-handled basin, out of which two doves are drinking. Behind is an ithyphallic term of the bearded Bacchus. (2) A festoon of fruit tied with sashes between two geese, above which a patera is suspended. (3) Masks of Pan, and of a youthful Satyr confronted, each resting on the basket used in Dionysiac rites; between them is a term representing a youth. (4) Two masks of young Satyrs, one wreathed with ivy, similarly placed on the baskets; between them are suspended a drinking horn and a pair of cymbals.—*Towneley Coll.*

Marble. Height, $7\frac{1}{2}$ inches; width, 1 foot $4\frac{1}{2}$ inches. Restored: upper and lower mouldings of capital. The body of the cippus from which this capital was cut at Rome was decorated with foliage of the vine, ivy, and olive. *Mus. Marbles*, I., pl. 14; *Ellis, Town. Gall.*, II., p. 264; *Græco-Roman Guide*, II., No. 123.

- 2391.** (Fig. 55.) Relief from a cippus. Within a small panel, a skeleton lies at full length. Above is the couplet:

Εἰπεῖν τίς δύναται σκῆνος λιπόσαρκον ἀθρήσας
εἴπερ Ὕλας ἢ Θερσαίτης ἦν, ὃ παροδείτα.

The passer-by is asked if he can tell from the skeleton whether the living person was Hylas or Therseites (the proverbial types of beauty and ugliness). 3rd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 4 inches; width, 1 foot 1 inch. Giovenazzi, *T. Livi lib. XCI. Fragmentum* (1773), p. XLI.; Scharf, *Greek Court in Crystal Palace* (1854), p. 46; *C.I.G.*, 6309; Kaibel, *Inscriptiones Graecae*, XIV., No. 2131. "Cut from the front of a cippus" (Town. MS.). Formerly in the Villa Burioni, and purchased in 1768

from "Paicili in the Trinità di Monte." Dallaway (*Anecdotes*, p. 330) is supposed (in *C.I.G.*) to give Antium as the provenance, but this is an error, due to a misprint in Dallaway's note references.

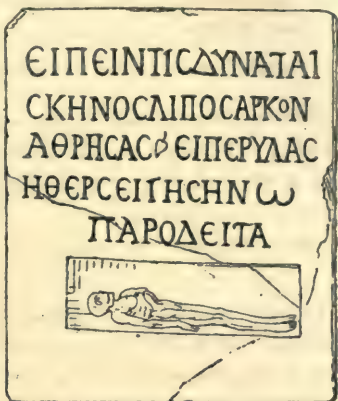


Fig. 55. No. 2391.

2392. (Fig. 56.) Relief from the sepulchral cippus of an *eques singularis* (cf. No. 2354).

A horse walks to the right, bridled and having a saddle cloth from which strings of bullae pass about the neck and flanks. A youth follows, wearing a short tunic, with a spear over



Fig. 56. No. 2392.

the left shoulder, guiding the horse by a long rein. Above is the lower edge of the panel for an inscription, now lost. 2nd cent. A.D. (?).

Italian marble. Height, 10 inches; width, 1 foot $1\frac{1}{2}$ inches.

- 2393, 2394.** Two similar panels: on each a relief of a licitor's *fasces*, consisting of the bundle of rods, two single rods and the axe. The axes are turned opposite ways, and the two reliefs have probably been sawn from a large sepulchral monument, but information is wanting.—*Ephesus*.

Marble. Height, 3 feet 9 inches; width, 10 inches. From the excavations of J. T. Wood, 1867. Compare Nos. 1283, 1284.

URNS AND VASES.

- 2400.** Two-handled cup, with sprays of ivy leaves and berries in low relief on the sides. On the top two vine leaves in low relief. The cup, which is solid, has been broken off from its support, probably a column. Inscribed Ἀποτάφων ταφών, "burying ground of those buried apart" (or perhaps "of those who have lost their family burial place"). The vase with its column may have formed a boundary mark. Such vases on a column are frequently seen in the backgrounds of Hellenistic reliefs.—*Rhodes*.

Marble. Height, $5\frac{1}{2}$ inches. Obtained by C. T. Newton. *Greek Inscriptions in Brit. Mus.*, CCCLX.; *Inscriptiones Graecae*, XII. 1, 656 (where Hiller von Gaertringen reads τάφων).—Cf. Van Herwerden, *Lexicon Gr. Suppl.*, s. v. ἀπόταφος.

- 2401.** Cylindrical vase with cover. A tablet with moulded frame is inscribed: *Dis Manibus Boviae L(ucii) f(iliae) Proculae matri miserrim(ae)*. Beneath the tablet is an amphora, from which two ivy branches issue, covering

the body of the vase. Birds peck at the ivy berries. The (modern) cover is conical, with overlapping leaves, surmounted by a large knob.—*Temple Bequest*.

Italian marble. Height, without cover, $8\frac{1}{2}$ inches; diameter, $9\frac{1}{2}$ inches. Restored: cover. Mommsen, *Inscriptiones Reg. Neap.*, 2998; *C.I.L.*, X., 2172.

- 2402.** Vase, with waved flutings and small handles. On a tablet on the side is the inscription: *D(is) M(anibus) L. Laeli Victoris militis coh(ortis) XIII urb(anae) Orbia Rhodope heres coniugi bene merenti posuit*.—*Towneley Coll.*

Parian marble. Height, 1 foot $3\frac{1}{2}$ inches. The cover is modern. In the Giustiniani Gardens in the beginning of the 17th century. Muratori, p. 828, 7. Brought from Rome by the Duke of St. Albans, 1780. *Mus. Marbles*, V., pl. 2, fig. 5; Ellis, *Town. Gall.*, II., p. 234 (with erroneous reading *Fl. Aeli*, etc.); *C.I.L.*, VI., 2937 (where see references to MS. copies).

- 2403.** Sepulchral vase. The handles consist of Bacchic masks, from which spring sprays of vine and laurel, covering the body of the vase.

The modern inscription—*D. M. Flaviae Eunyae Titius Iustus liugi cariss. m. f.*—is an unintelligent copy of an inscription (*C.I.L.*, vi., 18328) which, when complete, read *(con)iugi* and *(b.) m. f.*—*Towneley Coll.*

Marble. Height, without cover, 1 foot $2\frac{1}{2}$ inches. Restored: cover and foot. *Mus. Marbles*, V., pl. 10, figs. 2, 3; Ellis, *Town. Gall.*, II., p. 255; Wolters, No. 2105.

- 2404.** Sepulchral urn of Octanius Secundus. Fluted urn, with a tablet on the side, having two ears, and a beaded margin, with a rosette in each ear. Inscribed: *D(is) M(anibus) P(ubli) Octani Secundi fil(ius) fec(it)*.—*Towneley Coll.*

Parian (?) marble. Height, 1 foot $1\frac{1}{2}$ inches. Restored: lid and foot. Bought in Rome, 1774. *Mus. Marbles*, V., pl. 8, fig. 1; Ellis, *Town. Gall.*, II., p. 246; *C.I.L.*, VI., 23233. (Huebner doubts the inscription.)

2405. Sepulchral urn, with cylindrical fluted sides. The flutes are alternately reeded and concave. On the front is a tablet with ears, surrounded by a moulding. Inscribed: *D(is) M(anibus) Pompeio Iustiniano amico optimo Lucretius Lucretianus.*—*Towneley Coll.*

Marble. Height, $9\frac{1}{2}$ inches. The lid is modern. Formerly in the Giustiniani Palace. First copied by Gudius, in 1662. *Mus. Marbles*, V., pl. 2, fig. 3; Ellis, *Town. Gall.*, II., p. 232; *C.I.L.*, VI., 24477 (where see refs. to early copies).

2406. Sepulchral vase, with two handles, fluted at the bottom, and having a decorated rim.

On the obverse are two storks drinking from a large crater. On the reverse, are two storks confronted, holding in their beaks a snake, which bites the neck of one of the storks.

Below is a tablet inscribed: *Pompeius Locusto vix(it) an(nis) LXV; Attilia Clodia coniu(nx) vix(it) an(nis) LX. Pompeius eoru(m) filius vix(it) an(nis) XXI. Omnes uno die eadem veneni vi infelicem diem obieru(nt) supremu(m).*—*Roman Campagna. Hamilton Coll.*

Italian marble. Height, 1 foot 1 inch. Ellis, *Town. Gall.*, II., p. 251; *Mus. Marbles*, V., pl. 8, figs. 3, 4. The vase is not free from doubt; the inscription is classed as modern in *C.I.L.*, VI., 3514*.

2407. Sepulchral urn. Round the body of the urn is a series of combats between Roman soldiers and barbarians. The Romans are mounted and on foot. They wear helmets and short tunics, and are armed with shields and spears or swords. The barbarians are nude, and, except in one instance, on foot. They are armed with shields and with swords or spears, and are for the most part vanquished. Above and below the relief is a rough border of ivy leaves. The cover is of a conical form with a pattern of vine leaves. Late and rough work.—*Towneley Coll.*

Marble. Height, without cover, 1 foot $5\frac{1}{2}$ inches. Restored: foot and a few parts of the relief. From the collection of Victor Amadei. Purchased in Rome, 1768. *Mus. Marbles*, I., pl. 2; Piranesi, *Vasi, Candelabri, etc.*, I., pl. 45; Ellis, *Town. Gall.*, II., p. 220-2.

- 2408.** Vase with two handles, ornamented in relief with sprays of oak, ivy, pine, olive and vine, the ends of which spring from below the handles. Birds are pecking at fruit or insects, and a lizard is seen below one handle. On the tops of the handles, which are flat, are reliefs, each of two boys supporting a vase. The ends of the handles, where they join the vase, terminate in birds' heads.—*Towneley Coll.*

Italian marble. Height, $7\frac{1}{4}$ inches; diam., $10\frac{3}{4}$ inches. Restored: one of the handles, with the relief. Obtained by Gavin Hamilton at Rome, 1774. Said to have been found in a tomb near Naples. *Mus. Marbles*, V., pl. 3, figs. 2, 3, 4; Ellis, *Town. Gall.*, II., p. 234; Wolters, No. 2104.

- 2409.** Sepulchral urn with cover, having an elaborate decoration of acanthus leaves and floral ornaments in relief. Round the rim is a serpent in high relief, with its tail in its mouth.—*Towneley Coll.*

Greek marble. Height, 1 foot $4\frac{1}{2}$ inches. Restored: cover and foot. Brought from Rome by Lord Cawdor.

- 2410.** Sepulchral vase, with fluted sides, and an ivy wreath round the body of the vase, and having two handles, in the form of volutes. The cover consists of overlapping laurel leaves, and terminates in a knob of leaves.—*Temple Bequest.*

Limestone. Height, without cover, $9\frac{3}{4}$ inches. Restored: knob and parts of body.

- 2411.** Circular urn, rising from a square plinth, with flutings on the lower part of the body, and overlapping scales

above. Four eagles in relief on the urn support festoons of laurel between them. They stand on four palmettes which spring from the base.

Marble. Height, 1 foot $2\frac{1}{2}$ inches; greatest diam., 1 foot $1\frac{1}{4}$ inches.

2412. Urn with two twisted handles, and wavy flutings on the body.—*Temple Bequest.*

Parian marble. Height of vase, 1 foot $\frac{1}{2}$ inch. Handles repaired; cover modern.

2413. Plain vase, left rough and unfinished, with two ears, and a conical cover.

Marble. Height, 1 foot $1\frac{3}{4}$ inches.

2414. Urn with two ears for handles, and a conical cover. The surface is roughly shaped out and unfinished.

Marble. Height, $11\frac{1}{4}$ inches.

2415. Plain circular urn, with a torus moulding round the foot. It had formerly a marble cover. It was made to protect the bronze urn now inside it, and was discovered in a tumulus on the road from the Piraeus to Eleusis. The bronze urn contained, when discovered, a quantity of burnt bones, a small vase of alabaster, and a wreath of myrtle in gold.—*Elgin Coll.*

Marble. Broken in several pieces and repaired. Height, 2 feet 2 inches; diam., 2 feet 4 inches. *Synopsis*, 116 (301); *Mus. Marbles*, IX., vignette. The objects found in the vase are in the possession of the Earl of Elgin, K.G.

2416. Plain jar. Inscribed *Flaviae Valentinae*. About 220 A.D.—*Towneley Coll.*

Alabaster. Height, $8\frac{3}{4}$ inches. The corroded surface has been re-polished, except where inscribed. Found in 1772, about two miles from the Lateran gate of Rome, near the Via Latina.

Inscribed to Flavia Valentina, "whose ashes and whose half-burnt bones are still preserved within the urn, and mingled with which were seven coins of Emperors from Antoninus Pius to Elagabalus inclusive." *Mus. Marbles*, V., pl. 7, fig. 2; Ellis, *Town. Gall.*, II., p. 244; *C.I.L.*, VI., No. 18458.

2417. Urn, with an oval body, and two handles, and a cover.
—*Towneley Coll.*

Alabaster. Height of vase, 1 foot $4\frac{1}{2}$ inches; diam., 1 foot $5\frac{1}{2}$ inches. Somewhat repaired, with modern base. *Mus. Marbles*, V., pl. 10, fig. 4; Ellis, *Town. Gall.*, II., p. 247, No. 30*.

2418. Urn, with oval body and foot. The handles have been broken off and worked over.

Alabaster. Height, 10 inches. The cover is modern.

2419. Urn, with two handles, and an oval body. It is mounted on a modern square plinth, and has a modern (?) cover.—*Temple Bequest.*

Alabaster, with marble plinth. Height, 1 foot 3 inches.

2420. Urn, with two small ears, and body swelling near the foot, mounted on a square plinth.—*Temple Bequest.*

Alabaster, with marble plinth. Height, 1 foot.

2421. Urn, with large belly.

Alabaster. The cover is modern. Height, $9\frac{1}{2}$ inches.

2422. Deep bowl, with two small handles. On the side is an unintelligible imitation of an inscription, probably modern.

Alabaster. Height, $9\frac{1}{2}$ inches. Obtained by Sir A. Biliotti, 1874.

2423. Vase of conical shape, with a foot, and a lid. Two small perforated ears for handles.—*Towneley Coll.*

Alabaster. Height, 1 foot $3\frac{1}{2}$ inches. *Mus. Marbles*, V., pl. 11, fig. 1; Ellis, *Town. Gall.*, II., p. 248.

- 2424.** Jar (of the shape of a Canopic vase), with plain cover. The surface being much corroded, half of it has been re-polished.—*Hamilton Coll.*

Alabaster. Height, $11\frac{1}{4}$ inches. *Mus. Marbles*, V., pl. 11, fig. 3; Ellis, *Town. Gall.*, II., p. 249, No. 39.

- 2425.** Cinerary box, of rectangular shape, with small feet at the angles, and a modern pyramidal cover.—*Temple Bequest.*

Alabaster. Height, $6\frac{1}{2}$ inches; length, $11\frac{1}{4}$ inches.

- 2426.** Amphora, with curved handles, a short spout, and a movable perforated strainer, fitting in the neck.

Alabaster. Height, $11\frac{1}{2}$ inches. It is doubtful whether Nos. 2426–2430 were used for any sepulchral purpose.

- 2427, 2428.** Two amphorae, with narrow bodies, and high handles. They are mounted on modern square plinths. The covers are modern.—*Temple Bequest.*

Alabaster, on giallo-antico plinths. Total height, 1 foot $3\frac{1}{2}$ inches.

- 2429.** Jug, with a triple handle, terminating above in a snake's head, between two swans' heads. Below, it terminates in a head of Medusa.

Alabaster. Height, 1 foot $5\frac{3}{4}$ inches.

- 2430.** Jug, with single handle, spirally fluted, and cover.

Alabaster. Height, 1 foot $1\frac{3}{4}$ inches.

MASKS.

- 2440.** Mask of youthful Dionysos, crowned with a wreath of ivy-berries, round which is twisted a taenia; the ends of it hang down on each side of the face. The pupils of the eyes and the mouth are pierced. An iron ring is fixed in the top. Masks of this kind (*oscilla*), though hardly so massive as the present example, were suspended from trees, whence comes "oscillation." (See *Virg. Georg.* ii. 388-92; Müller-Wieseler, *Denkmaeler*, ii, pl. 50, No. 626.)—*Hamilton Coll.*

Pentelic (?) marble. Height, 9 inches. *Mus. Marbles*, X., pl. 40, fig. 7; Ellis, *Town. Gall.*, II., p. 72; *Græco-Roman Guide*, II., No. 131; Mansell, No. 863.

- 2441.** Female mask, life size, hollow at the back, as low as the nape of the neck. The eyes have hollow sockets; the mouth is open. The mask is cut off along the edge of the hair. A small hole is bored in the middle of the forehead.—*Hamilton Coll.*

Parian marble. Height, 10 inches. Restored: tip of nose, lower lip, part of neck. *Græco-Roman Guide*, II., No. 140.

- 2442.** Small mask of Silenus, bearded. The mouth is pierced, and there is a small hole for suspension.—*Hamilton Coll.*

Marble. Height, 5 inches. *Synopsis* (1808), p. 102, No. 25.

- 2443.** Youthful comic mask, beardless, with short hair at the back. The upper part of the left side is broken away.—*Carthage.*

Parian marble. Height, 6 inches. From the excavations of Dr. N. Davis, 1859.

- 2444.** Mask of Heracles, wearing the lion's skin. His beard and hair are in short conventional ringlets. The eyes are

pierced, and the mouth is open. Above is a sinking for the attachment of a ring.—*Probably from Rome.*

Marble. Height, $8\frac{1}{2}$ inches. Castellani Coll., 1879.

- 2445.** Satyric mask, beardless, with horns, snub nose, and pointed ears; it is wearing a wreath of pine, and a taenia, knotted over the middle of the forehead. The mouth is opened wide; both eyes and mouth are pierced. The hair is broken away on the left side.

Coarse marble. Height, 1 foot.

- 2446.** Satyric mask, bearded; in good condition. The lips are slightly parted and the teeth are shown. There are remains of a metal ring at the top.—*Presented by Thos. Hollis, Esq., 1765.*

Marble. Height, $9\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 134; Ellis, *Town. Gall.*, II., p. 71; Mansell, No. 863.

- 2447.** Fragment of a colossal mask of a Satyr, showing the right ear and part of the right eye. Late work.

Fine-grained marble. Height, 1 foot $7\frac{1}{4}$ inches. *Græco-Roman Guide*, II., No. 138.

- 2448.** Relief representing a tragic and comic mask side by side to the right. The comic mask, which is shown in three-quarter view, is bearded, and crowned over the brow with a wreath composed of the fennel-giant, *ferula*, a plant sacred to Bacchus.—*Towneley Coll.*

Blue-veined marble. Height, $9\frac{1}{4}$ inches. Restored: chin of the tragic mask and lower corner of the slab. *Mus. Marbles*, II., vignette; Ellis, *Town. Gall.*, II., p. 67; *Græco-Roman Guide*, II., No. 132; Wolters, No. 1920; Mansell, No. 863.

- 2449.** Fragment of a relief representing a tragic female mask. The hair is bunched above the forehead and tied

with a narrow band and waved towards the ears. The mouth is open and the eyes are pierced.

Fine limestone. Height, $6\frac{1}{4}$ inches.

2450. (Fig. 57.) Tragic mask; the hair raised over the forehead and arranged in stiff vertical tresses confined by a taenia; the eyes hollow. Below is a sword (hilt broken) nearly covered with drapery.—*Towneley Coll.*

Marble. Height, 7 inches. Ellis, *Town. Gall.*, II., p. 67, No. 25*; *Græco-Roman Guide*, II., No. 133; Mansell, No. 863.



Fig. 57. No. 2450.

2451. Tragic mask; the hair arranged over the forehead in parallel vertical curls. The back and sides are roughly hewn, and the head can hardly be derived, as has been suggested, from the angle of a sarcophagus.—*Hamilton Coll.*

Marble. Height, 1 foot $1\frac{3}{4}$ inches. Ellis, *Town. Gall.*, II., p. 71; *Græco-Roman Guide*, II., No. 46.

2452. Tragic mask, representing a male head with an expression of terror and pain, bearded, and with rough hair.—*Temple Bequest.*

Marble. Height, $9\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 130.

2453. Relief within a square panel. Satyric mask to the right, bearded, with horns and pointed ears. Below, a Pan's pipe, and in the background a tympanum.

Marble. Height, 7 inches. *Synopsis* (1808), p. 106, No. 57.

REVOLVING PANELS AND DISKS.

2454. (Fig. 58.) Oblong panel revolving on a pivot. On one side are sculptured four masks shown in profile. Below are the bearded Bacchus and a young Satyr on a rocky ground. The mask of Bacchus has long hair, bound with a twisted diadem. Beside it is a thyrsus. The Satyr is ivy-crowned. Above are two female Bacchic masks. The head of one of these masks is bound with a diadem, the

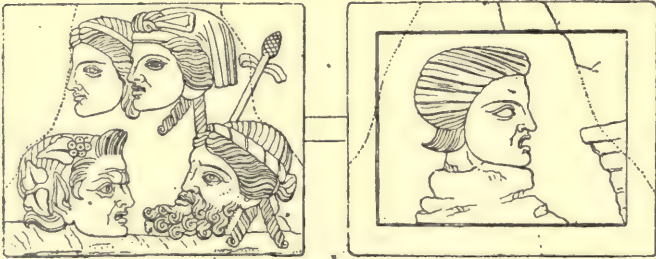


Fig. 58. No. 2454.

other wears a veil falling over the back of the head and tied in a knot over the forehead. The pupils of the eyes are hollow. On the reverse of the panel, in lower relief, is the mask of a Bacchante to the right, placed on a rock. Panels fixed in this manner were used in Roman houses to admit light or air.

Italian marble. Height, 1 foot $4\frac{1}{2}$ inches; width, 1 foot $7\frac{3}{4}$ inches.
 Restored: parts of the ground and the top of the thyrsus.
 Purchased, 1818. Ellis, *Town. Gall.*, II., p. 67, No. 24*;
 Wolters, No. 1919; *Græco-Roman Guide*, II., No. 137.

2455. Fragment of a ventilating panel. (Side A.) Mask of a bearded Satyr to left, wearing a wreath of ivy-leaves and berries. At the left edge of the fragment are traces of hair, probably of a young Satyr's mask and of the

curved end of a pedum. There are also remains of the central iron pivot on which the panel turned. (Side B.) Mask of a young Satyr in low relief and a fire (?) on rocks.—*Temple Bequest*.

Marble. Height, $8\frac{5}{8}$ inches, width, $6\frac{1}{4}$ inches.

2456. Disk with reliefs. Obverse: within a wreath of oak-leaves and acorns, tied with riband, is the head of Pan nearly full face, bearded, with goat's horns and pointed ears, and crowned with ivy. This head is in high relief. On the reverse in low relief is the head of a bearded Satyr in profile to right and ivy-crowned; in front of him are an ivy branch and a fire kindled on a rough stone altar.

Marble disks of this class are usually pierced with two holes in their upper margin, and there is evidence that they were suspended in the air between columns of peristyles in ancient buildings. In some cases they may have served like the panels for light and ventilation (compare No. 2454).—*Towneley Coll.*

Marble. Diameter, $10\frac{1}{4}$ inches. *Mus. Marbles*, II., pl. 40; *Græco-Roman Guide*, II., No. 33; Ellis, *Town. Gall.*, II., p. 297. Sent from Rome, by Mr. Byres, in 1784. For the use of the disks see Welcker, *Alte Denkmäler*, II., p. 122; Brunn, *Ann. dell' Inst.*, 1851, p. 118; Albert, *Rev. Arch.* (N.S.), XLII., p. 95.

2457. Disk with reliefs. Obverse: in low relief, a bearded mask. The hair rises high in formal curls, as usual in tragic masks. In the background is a patera(?); round the disk NEVIVS POETA CAP has been added by a modern hand. Reverse: Panther crouching to the right, with thyrsus.—*Hamilton Coll.*

Italian marble. Diameter, $8\frac{1}{2}$ inches. Ellis, *Town. Gall.*, II., p. 298; *Græco-Roman Guide*, II., No. 34.

2458. Disk with low reliefs. On the obverse is a rude

terminal figure of Priapus, fixed in a square block. In his hands are bunches of grapes; behind him is a Pan's pipe; in front of him is a blazing tripod altar, placed on rocks which a winged Cupid approaches, holding a lighted torch and a bowl full of fruits. On the left is a tree which supports one end of a curtain hung in festoon above the scene. On the reverse of the disk is an eagle standing on a hare, encircled by an ivy-wreath, which is tied at the ends with a narrow band.—*Towneley Coll.*

Italian marble. Diameter, $10\frac{1}{2}$ inches. Purchased from Cavaceppi at Rome, 1776. Found in the neighbourhood. *Mus. Marbles*, II., pl. 38; Ellis, *Town. Gall.*, II., p. 297; *Græco-Roman Guide*, II., No. 42.

- 2459.** Disk with reliefs. Obverse: a Gryphon springing to the left. On the reverse a youthful Satyr moves to the right, pouring a libation from a cantharos held in his left hand on a lighted altar built of rough stones; in his right is a thyrsus. From his left arm hangs a panther's skin. The reliefs are hastily executed, and are in part outlined by incised lines.—*Temple Bequest.*

Italian marble. Diameter, $11\frac{3}{4}$ inches. *Græco-Roman Guide*, II., No. 40.

- 2460.** Disk with reliefs. Obverse: Aegipan, moving to the left, holds in his right hand a Bacchic mask; in his left a pedom and panther's(?) skin. In front of him are rocks.

Reverse: Silenus, standing to the front, looks to his right towards a rocky altar from which a flame is rising. On his head he carries the flat basket (*liknon*); in his left hand is a thyrsus; round his loins is a short garment. This figure in costume and general type resembles the Silenus of the Bronze collection (No. 284); similar figures

occur frequently on gems and other works, with scenes of a sacrifice.—*Hamilton Coll.*

Italian marble. Diameter, $11\frac{1}{2}$ inches. Ellis, *Town. Gall.*, II., p. 298 ; *Græco-Roman Guide*, II., No. 31.

MISCELLANEOUS FRAGMENTS OF RELIEF.

2461. (Fig. 59.) Fragment of a relief, cut to a circular form, containing the upper part of a young Satyr, to the right. He has a Satyr's ears and tail, wears a nebris over the left shoulder, and plays on the double flute.

Marble. Diameter, $11\frac{1}{2}$ inches.



Fig. 59. No. 2461.

2462. Head of Odysseus or Hephaestus. Small head of an elderly man, with curling beard, and hair issuing to each side from under a *pileus*. The head is worked in the round, but there are marks of attachment on its right side, as if it was part of a sarcophagus relief, turned to the left. Late work, with much use of the drill.—*Hamilton Coll.*

Marble. Height, $4\frac{3}{8}$ inches. *Synopsis* (1808), p. 105, No. 50 ; Ellis, *Town. Gall.*, I., p. 323.

2463. Head of a female Pan, in high relief, half turned to the left. Goats' horns, which are broken off near the base, spring from the middle of the head. The style is coarse and late, with little finish.—*Carthage.*

Parian marble. Height, $5\frac{3}{4}$ inches. Excavated by Dr. N. Davis, 1857.

- 2464.** Fragment from the left side of a relief, with a right hand extended, and the edge of a flying chlamys. Greek work.

Pentelic marble. Height, 8 inches.

- 2465.** Fragment of relief. Male head, with curling hair and beard, to the right. 3rd cent. A.D. (?).—*Hamilton Coll.*

Bluish Greek marble. Height, $6\frac{1}{2}$ inches. Restored: upper lip. The ground of the relief has been cut away, close round the head. *Synopsis* (1808), p. 103, No. 27.

- 2466.** Fragment of lower margin of a relief, with the right foot, left heel, and the edge of a large mantle, parts of a figure moving rapidly to the right. On the left is a worked joint.—*Blacas Coll.*

Parian marble. Height, 5 inches; width, $6\frac{3}{4}$ inches.

- 2467.** Fragment of relief, perhaps from a sarcophagus. Right foot, extended to the rear, of a figure stretching out to the right, and the hind-quarters of a dog (?) running to the right. Below a plain band in relief.

Parian marble. Height, $11\frac{1}{2}$ inches.

- 2468.** Fragment of the lower part of a group in high relief. The left foot of a figure advancing to the right on a rocky ground is preserved, together with the foot of a boar (?). Perhaps a fragment of a sarcophagus in the highest relief, with labours of Heracles.—*Strangford Coll.*

Parian marble. Height, 9 inches.

- 2469.** Fragment of a high relief. Part of an eagle's foot (?).—*Carthage.*

Marble. Height, $3\frac{1}{2}$ inches; length, 8 inches. From the excavations of Dr. N. Davis, 1857.

- 2470.** Fragment of relief, with the left foot of a nude male

figure, planted on rocky ground, the hoof of a horse (?), and what appears to be the point of a lance. On the right is part of the frame of the relief.—*Carthage*.

Marble. Height, 1 foot $1\frac{1}{2}$ inches; width, 1 foot 7 inches. From the excavations of Dr. N. Davis, 1859.

- 2471.** Fragment of relief, on a colossal scale, with the upper part of a female (?) head turned to the right. The long flowing hair is confined by a narrow fillet. The wrist is preserved of the left hand, which rested on the top of the head. Rough work, much undercut with the drill. 3rd cent. A.D. (?).—*Carthage*.

Marble. Height, 1 foot 6 inches. From the excavations of Dr. N. Davis, 1857.

- 2472.** Fragment of relief, with part of a figure of a nude boy (perhaps Eros), moving to the left. He is preserved from the waist to below the knees.

Parian marble. Height, $7\frac{1}{2}$ inches. Obtained in the Levant by C. T. Newton, 1855.

ALTARS.

- 2480.** Large circular altar, much mutilated. Below the top moulding is a course of small triglyphs and metopes, which have alternately a patera and a bull's head in low relief. Below are four bulls' heads, connected by festoons, from which hang sashes. Above each festoon is a patera in low relief.—*Delos*. *Elgin Coll.*

Parian marble. Height, 2 feet 10 inches; diameter, 3 feet 1 inch. *Synopsis*, No. 121 (307); Ellis, *Elgin Marbles*, II., p. 130.

- 2481.** Lower part of a circular altar, much mutilated. There are remains of garlands, which probably connected bulls'

heads, hanging strings of beads, and loose sprays of olive. There is a deep depression in the upper bed.—*Delos. Elgin Coll.*

Marble. Height, 2 feet 6 inches; diameter, 2 feet 3 inches. *Synopsis*, No. 179 (106); Ellis, *Elgin Marbles*, II, p. 130.

- 2482.** Circular altar. Four bulls' heads are connected by festoons of fruit and flowers, with hanging sashes. A bunch of grapes hangs from each festoon.

Parian marble. Height, 2 feet 3 inches; diameter, 1 foot 10 inches.

- 2483.** Circular altar. Four bulls' heads are connected by festoons, with hanging sashes and strings of beads.

Parian marble. Height, 2 feet 7 inches; diameter, 1 foot 11 inches.

- 2484.** Circular altar. Four bulls' heads are connected by festoons of fruit and flowers, with hanging strings of beads. A bunch of grapes hangs from each festoon.

Greek marble. Height, 2 feet $3\frac{1}{2}$ inches; diameter, 1 foot 8 inches.

- 2485.** Circular altar (?), surrounded by a frieze of female figures in relief. Two figures stand with hands joined. Two figures stand, carrying a flat basket between them. A figure moves to the right, with a cornucopia on the left arm, and places her right hand on the shoulder of another figure, also moving to the right, but turning back her head; the latter figure carries a lamb in her right hand. A figure stands to the front, and a figure moves on tip-toe to the right. All the figures are fully draped in various ways. The heads have all been deliberately obliterated. The work is rough, but some of the types are derived from the later Attic reliefs.

Inscribed Ζώπυρος Ζωπύρου τὸν οἶκον Ἑστία καὶ τῷ δάμῳ. There are also some unintelligible letters about the lower edge.—*Presented by Miss Beaumont, 1889.*

Parian marble. Height, 2 feet 5 inches; diameter, 2 feet 5 inches.
Probably brought from Greece by the 2nd Earl Spencer.
Michaelis, *Anc. Marbles in Great Britain*, p. 716.

2486. (Fig. 60.) Altar (or perhaps a sepulchral cippus, in the form of an altar), uninscribed. On the front is a festoon of laurel suspended from two heads of Jupiter Ammon, which project from the angles of the altar. Below each mask is an eagle standing with wings spread. An ibis devouring a serpent stands in the centre of the festoon; below are two small birds devouring a butterfly. On each side of the altar is a festoon suspended from a ram's head at the back, and from the head of Jupiter Ammon. Above this festoon are, on the right side, the sacrificial saucer, on the left the sacrificial ewer. Below the saucer is a small bird with a butterfly in its mouth, and below the festoon on the same side is a small bird pecking at a berry. Below the ewer is a small bird swallowing a winged insect, and below the festoon another small bird. There is a swan below each ram's head. 1st cent. A.D. Compare an inscribed cippus of the 1st cent. A.D. (*Bull. d. Com. Arch. Com.*, 1877, pl. 21, fig. 5, and p. 294 *supra.*).—*Rome. Towneley Coll.*

Italian marble. Height, 2 feet 5 $\frac{3}{4}$ inches; width, 1 foot 9 $\frac{1}{2}$ inches.
Restored: nose of one of the rams' heads and the top of the altar. Formerly in the Villa Burioni. Ellis, *Town. Gall.*, II., p. 266; *Græco-Roman Guide*, II., No. 50.

2487. (Fig. 61.) Altar (or perhaps base of candelabrum). On a square plinth is an altar or pedestal, the four sides of which are slightly concave. The four corners are supported by four female Sphinxes. Their heads are encircled with chaplets of beads. From each of these a string of bead-and-reel ornament runs up the angle. Front side (A): In the panel in front is a low relief representing Apollo by the side of a tripod. He stands to the right, with right hand on his hip, and with left hand resting

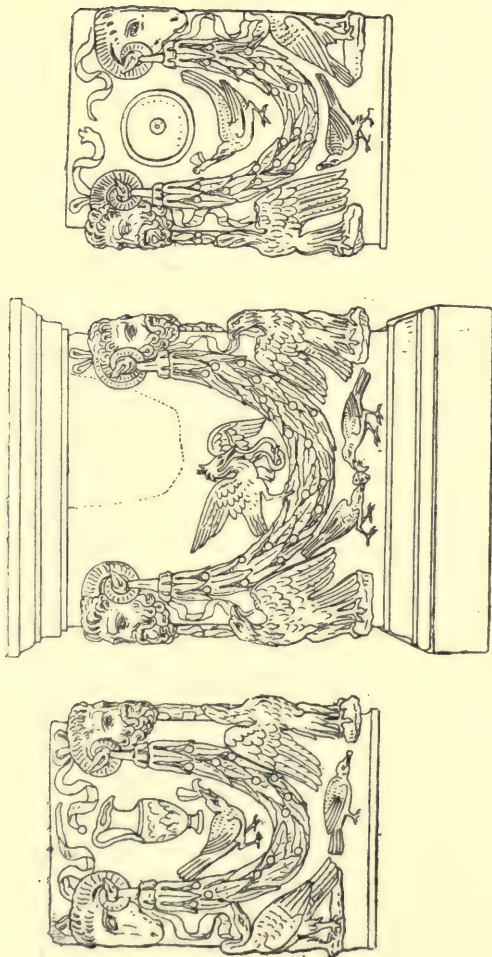


Fig. 60. No. 2486.

on the lyre which stands on a table. He is nude, except for a small chlamys and shoes, and has long hair, tied up behind the head. On the table are two rolls of manuscript, and from a crossbar between its legs hang two sashes. The tripod is placed on rocks on a higher level beyond the table. Two sashes hang from the crossbar of the tripod. The raven of Apollo pecks at one of the sashes.

On the left side (B) is a sacrificial group. On the left is a bearded priest, wreathed, and draped. In his right hand is a sacrificial ewer; in his left a lustral branch. In front of him is an attendant, who is dragging forward a sheep by the horns with his right hand, while with his left he holds a fillet. On the right side (C) of the pedestal has been a group of which all that remains are the naked feet of a male figure, probably a statue standing on a pedestal, on the left, the legs of a goat or of Aegipan, and the feet of a sandalled figure on the right. At the back of the pedestal (D) is Diana Lucifera feeding a deer. She extends her right hand holding a branch towards the deer, her left hand holds a torch; in front of her is a laurel-tree. Between the goddess and the deer a dish for charcoal (?) is placed on the ground. This is so nearly worn away as to be hardly discernible. The whole is surmounted by a cornice, on the four corners of which are couchant female Sphinxes. A string of oval beads is cast round their bodies. 1st cent. A.D. (?).—*Capri. Presented by Sir William Hamilton, 1772.*

Marble. Height, 2 feet $3\frac{1}{2}$ inches; width, 1 foot 9 inches. Restored: small parts of the Apollo relief (A); in the group on the left side (B) the greater part of the sheep, the right forearm and hand of the priest; in the group at the back (D) the greater part of the tree and upper part of the deer. Also parts of the lower Sphinxes, and all but one of the upper Sphinxes. Ellis, *Town. Gall.*, II., p. 280; *Græco-Roman Guide*, II., No. 53. The subject on side A is partly preserved on a relief in the Collection of Terracottas (D 506).

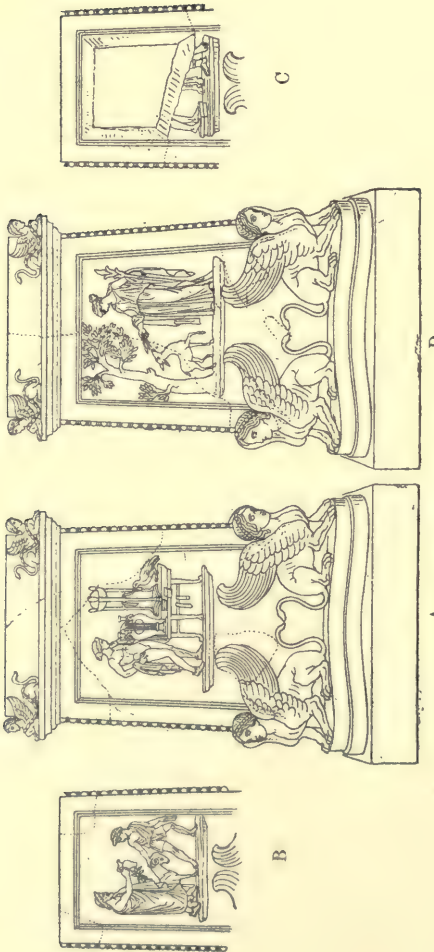


Fig. 61. No. 2487.

- 2488.** Altar, probably dedicated to Apollo, with reliefs sculptured on the front and sides and with moulded top and base. In front, a raven with a berry in his mouth stands on a festoon of laurel, which is suspended by sashes from the angles of the altar. On either side is a laurel-tree.—*Towneley Coll.*

Parian marble. Height, 1 foot $4\frac{3}{4}$ inches; width, 1 foot $1\frac{1}{2}$ inches.
Mus. Marbles, X., pl. 53, fig. 2; *Ellis, Town. Gall.*, II., p. 274;
Græco-Roman Guide, II., No. 49.



Fig. 62. No. 2489.

- 2489.** (Fig. 62.) Square Altar. There are mouldings at top (modern) and bottom, with subjects between. Side A. Inscribed: *Aur. Thimoteus deae Diana(e) d(e)d(icarit).*

Side B. A nude Satyr holds a vase, for a boy to drink. Oak-trees and rocks in the field; a pedom, and fruit in a cloth, are suspended. Side C. A male figure in a short tunic pours out wine from an amphora on his shoulder, into a large fluted crater. A female figure (with a pitcher?) stands beside it. In the background are two open doors and a doorway. Side D. An old woman, draped, makes an offering (of a bird?) on a round altar, before a term of Priapus which stands on a square plinth beneath a tree. 2nd-3rd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 11 inches; width, 10 inches. Ellis, *Town. Gall.*, II., p. 278; *C.I.L.*, VI., No. 123.

2490. (Fig. 63.) Altar, dedicated by Callistus, a bailiff, to Silvanus. On the front is Silvanus standing to the front, in high relief. He is wreathed with pine, and wears buskins and a chlamys, in a fold of which are fruits, supported by the left arm. In his right hand he holds a pruning-hook. On the left is seated his dog, beyond which is a pine-tree. On the right is a leafless trunk suggesting the support of a statue; below is the inscription: *Silvano sancio sacr[um] Callistus vilicus C. Caeli Heli d(e)d(icavit)*. On the right-hand face of the altar is a boar; above, a sacrificial saucer; on the left a ram under an ewer. Above the altar are double volutes, with rosettes in the eyes of each.—*Rome. Towneley Coll.*

Parian marble. Height, 2 feet $6\frac{1}{2}$ inches; width, 1 foot $4\frac{1}{2}$ inches.

Restored: lower part of plinth. Formerly in the Villa Burioni.

Purchased, 1768. Ellis, *Town. Gall.*, II., p. 276; *Græco-Roman Guide*, II., No. 87; *C.I.L.*, VI., No. 666. For a somewhat similar altar, cf. *Annali dell' Inst.*, 1866, pl. I.

2491. Altar with reliefs. In front is Silenus riding on a panther to the right; in his left hand he holds a thyrsus, with his right he grasps the tail of the panther. Above him is suspended a pair of cymbals, such as were used in

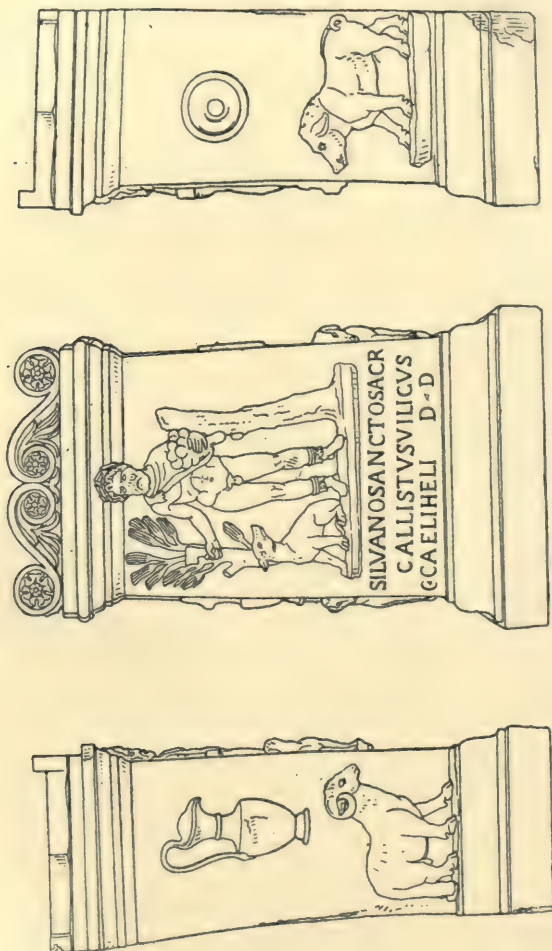


Fig. 63. No. 2490.

Bacchic festivities. On the left side of the altar is an ewer, on the other a saucer. The relief is contained in a panel bordered by a leaf moulding. Near the top and bottom are acanthus leaf mouldings. 1st-2nd cent. A.D. (?).—*Towneley Coll.*

Blue-veined marble. Height, 2 feet $2\frac{1}{2}$ inches; width, 1 foot 5 inches; depth, 1 foot 2 inches. Restored: nose of panther, right breast and right knee of Silenus; corners and edges of altar. Purchased in 1771 from Piranesi at Rome. *Mus. Marbles*, X., pl. 55, fig. 1; *Ellis, Town. Gall.*, II., p. 275. *Græco-Roman Guide*, II., No. 112.

2492. (Fig. 64.) Oblong altar (or cippus) perhaps dedicated to Ceres. On the front and sides are festoons composed of ears of corn, pomegranates, and other fruits, attached at each end by sashes to rams' heads at the angles of the altar. Below the festoon on the front are two birds pecking at the fruit, and a snail; and above the festoon a bearded mask, on each side of which is a small



Fig. 64. No. 2492.

bird perched on the sash. On the right side of the altar a stork, a duck, and two almonds are sculptured below the festoon, and above it a tragic mask. On the left side, below the festoon, is a stork attacking a serpent, and above it a tragic mask. At the back of the altar are two ears of corn and a poppy-head. Round the top and bottom is a Lesbian cymation, left plain at the back. 1st cent. A.D.—*Towneley Coll.*

Italian marble. Height, 1 foot 6 inches; width, 1 foot 4 inches.

Restored: cornice and right lower corner of front. Ellis, *Town. Gall.*, II., p. 266; *Græco-Roman Guide*, II., No. 110.

- 2493.** Altar (or cippus) with reliefs in panels. In front two birds are drinking from a crater, above which is a festoon of laurel leaves and berries hanging from two bulls' skulls. Above each skull is a sash, hanging from studs, and between these a rosette. On the right side of the altar is an ewer; on the left side a saucer. 1st–2nd cent. A.D. (?)
—*Towneley Coll.*

Italian marble. Height, 1 foot 11½ inches; width, 1 foot 8½ inches; depth, 1 foot 2½ inches. Restored: the cornice and base. *Mus.*

Murbles, X., pl. 54, fig. 2. Ellis, *Town. Gall.*, II., p. 265; *Græco-Roman Guide*, II., No. 58.

- 2494.** A square altar, of the Roman period, ornamented on the four sides with reliefs in imitation of Egyptian subjects. (1) In front is a figure kneeling on both knees, having the *klaft* on the head, the *shenti* round the loins, a necklace and an armlet. This figure holds forward with both hands a small rectangular shrine, in which are two birds, probably intended for hoopoes. On either side of this figure is an ibis, holding in its beak a branch. On the heads of these birds are two marks apparently intended for Egyptian symbols, but too indistinct to be made out, and on the bases are various ornaments intended by the sculptor to suggest Egyptian designs. In some parts of

this composition the sunk relief used in Egyptian sculpture is imitated. (2) On the left side is the bull Apis standing to the right, marked with a crescent on the side. (3) On the right side of the altar are two draped male figures, probably priests of Isis; one reads a roll, the other holds a flaming torch. (4) At the back of the altar Spring is represented as a youth crowning himself with roses. He wears a small cloak. On the left is a rose-tree; on the right a basket full of roses.—*Towneley Coll.*

Marble. Height, 2 feet; width, 1 foot $2\frac{1}{2}$ inches. Restored: the plinth. From the Odescalchi Palace at Rome. *Mus. Marbles*, X., pl. 51; Galeotti, *Mus. Odescalc.*, II., pls. 42, 43, 47, 50; Ellis, *Town. Gall.*, II., p. 274; *Græco-Roman Guide*, II., No. 78.

2495. A square altar, similar to that described, No. 2494.

(1) In front is a figure kneeling on both knees, wearing the *klaft* on his head, a necklace and loin cloth. With both hands he holds before him a small shrine, inscribed with two characters, perhaps intended for hieroglyphics. On the left is a candelabrum in the form of a plant, above which is a figure issuing from a spiral shell, and holding a crook and flail in his hands. On the right is a small table, and a vase containing a plant. Above this is the Egyptian symbol of a globe and serpent. These accessories are in sunk relief in rude imitation of Egyptian work. (2) On the left side is the bull Apis standing, his side marked with a star. (3) On the right side is Harpocrates standing in a car drawn by hippopotami. He holds a cornucopia in his left hand, and presses the forefinger of his right hand to his lips. He has the lotus bud on his head. In the background are water plants. (4) At the back of the altar Summer is represented as a youth wearing a chlamys, holding ears of corn in his right hand and a sickle in his left; at his right side is a basket containing ears of corn.—*Towneley Coll.*

Parian marble. Height, 1 foot 11 $\frac{1}{2}$ inches. Restored: the plinth. Formerly in the Odescalchi Palace at Rome (with No. 2494), where was a third similar altar, on which was a figure representing Winter. *Mus. Marbles*, X., pl. 52; Galeotti, *Mus. Odescalc.*, II., pls. 44, 53, 48, 51; Ellis, *Town. Gall.*, II., p. 274; *Græco-Roman Guide*, II., No. 84.

- 2496.** Model of altar. Upper part, in the form of an Ionic capital on a square base. Late and rough work.—*Ephesus*.

Parian marble. Height, 2 inches. From J. T. Wood's excavations, 1868.

- 2497.** Model of altar. A wreath on the front face, and rosettes in the middle of each side. Above and below are rough Lesbian cymation mouldings. The upper surface terminates in small volutes at each side. Late work.—*Temple Bequest*.

Marble. Height, 5 $\frac{1}{2}$ inches.

- 2498.** Fragment from angle of small altar or pedestal. On one face is, in relief, the upper part of a Maenad moving rapidly to the right, with head thrown back, and thyrsus held on high in her right hand; her left arm is drawn back; the left hand, now wanting, may have held part of a torn kid. Her hair is drawn back and tied behind. She wears a tunic girt at the waist and fastened on the shoulder-points. The violence of her action has caused the garment to slip in disorder from the left shoulder down to the elbow. Over this is a fawn-skin twisted round the neck. On the return face is the upper part of a female figure half turned to the left; the head looking back to the right with a downward inclination. The right arm, raised over the head, holds in the hand part of her mantle. This figure was probably represented dancing. She wears a close-fitting cap, with a band or fold above the forehead, and a chiton. In both these figures

the motive is orgiastic; probably on each face of the altar there were Bacchic figures in contrasted attitudes. Analogous (but not identical) types are frequent in the later Attic reliefs.—*Elgin Coll.*

Parian marble. Present height, $9\frac{1}{2}$ inches. *Mus. Marbles*, IX., pl. 40, fig. 2. *Synopsis*, No. 330 (112); Ellis, *Elgin Marbles*, II., p. 131, No. 330; *Elgin Room Guide*, II., No. F. 10. For this class of reliefs, cf. Hauser, *Die Neu-Attischen Reliefs*.

- 2499.** Fragment of relief, probably from the angle of an altar. On the left is a ram's head, from which hang a knotted fillet and a sprig of laurel, which was probably met by a corresponding sprig from a ram's head on the right, now lost. On the left return face is the front of a similarly placed ram's head. 1st cent. A.D. (?).

Giallo-antico marble. Height, $11\frac{1}{4}$ inches; width, 1 foot.

DECORATIVE VASES.

- 2500.** Vase encircled with a frieze representing a Dionysiac orgy, in which the goat-legged Pan (Aegipan), Satyrs, and Maenads take a part. Pan carries an amphora of wine in his left hand; he extends his right arm with a vehement gesture towards the left. The next group on the left is composed of a youthful Satyr clad in a short tunic, panther's skin, and buskins, who rests his right hand on the shoulder of a nude bearded Satyr, carrying a pedom. These move to the left. Next comes a group of three: a bearded Satyr, with a panther's skin twisted round his left arm, stands between two Maenads, with his right arm raised; a panther crouches at his feet. The Maenads are clad in a transparent garment which leaves one breast bare: they dance in contrasted attitudes; the Maenad on the right hand brandishes a knife, the

Maenad on the left the hindquarters of a kid. With the disengaged hand, each holds an edge of flying drapery. Next is a youthful male figure carrying an inverted torch, his left hand resting on the shoulders of a Maenad turned towards him, who is clad in loose flowing garments. The type of the male figure is rather that of Dionysos than of a Satyr. The last group in the composition, which is almost entirely modern, consists of a Satyr brandishing a thyrsus in his right hand, and wearing a panther's skin, and a Maenad, whom he approaches, raising his left hand. She looks towards him, while running away from him. Below this frieze the vase is encircled by winged female figures decoratively treated, whose bodies terminate below in marine arabesques, and who hold out a patera in each hand. The ornaments of the mouth and handles have been imitated from a vase in bronze or other metal. Decorative work of the 2nd cent. A.D., based on traditions of the later Attic reliefs.—*Towneley Coll.*

Parian marble. Height, 3 feet $\frac{3}{8}$ inch. Restored: left arm, most of head, and amphora of Pan; face of Dionysos (?); the last group, except feet of both figures, and left arm of Satyr; foot of vase. Found by Gavin Hamilton at Monte Cagnolo, on the supposed site of the villa of Antoninus Pius, in 1773-4 (*Lansdowne House Catalogue*, p. 70; *Journ. of Hellen. Studies*, XXI., p. 313). *Mus. Marbles*, I., pl. 7; Ellis, *Town. Gall.*, II., pp. 210-212 (= Vaux, *Handbook*, p. 254); *Græco-Roman Guide*, II., No. 55; Wolters, No. 2119; Hauser, *Die Neu-Attischen Reliefs*, p. 105.

- 2501.** Vase. On the body a Dionysiac scene in relief; round the neck branches of ivy. The handles terminate on the shoulder of the vase in swans' heads; and the form of the vase is borrowed from a type in bronze. The Dionysiac scene is bounded on the right by a Satyr to the right playing on the double flute; a panther's skin is flying from his shoulders. On the left is a Maenad brandishing

a thyrsus in her right hand, and moving rapidly to the left in an orgiastic attitude; her hair floats down her back; she wears a loose chiton which leaves the left breast bare. Between these two figures are two Satyrs, back to back. The one on the right is carrying a large crater on his shoulders; he is bearded. The one on the left, who is beardless, plays on the cymbals. Both raise one foot high from the ground, as if marking time to the music.

The only parts of this vase which are ancient are the Maenad and the Satyrs to right; also the legs and part of the left arm of the Satyr playing on the cymbals, the head of one of the swans, and about a quarter of the neck of the vase. Decorative work of the 2nd cent. A.D., based on traditions of the later Attic reliefs.—*Towneley Coll.*

Greek marble. Height, 2 feet 6 inches. Found by Gavin Hamilton at Lanuvium (*Town. 1st Inv.*; perhaps by error). *Mus. Marbles*, I., pl. 9; Ellis, *Town. Gall.*, II., pp. 215-7 (= Vaux, *Handbook*, pp. 256-7); Wolters, No. 2121; *Græco-Roman Guide*, II., No. 2; Baumeister, *Denkmaeler*, II., p. 1931; Hauser, *Die Neu-Attischen Reliefs*, p. 105.

2502. (Plate XXIX.) Crater, with reliefs. The whole of this decorative vase is made up of many fragments, and there is no certain connexion between the body of the vase and its complex support, or between the support and the triangular base. Such a connexion, however, is not improbable.

The body of the vase has a (modern) overhanging rim, with egg-and-tongue moulding, and sprays of interlaced vine branches, with bunches of grapes, birds and insects.

Below is a frieze of Satyrs engaged with a vintage. (a) An old Satyr with shaggy legs climbs a rock, to right, supported by his club, and carrying a skin full of grapes on his shoulder, the paws of the skin knotted across his chin. Before him hangs an oinochoë, with

a Gorgoneion in relief on the body. (*b, c*) Two nude young Satyrs together support a rock, with which they are about to crush a basket of grapes placed on another rock between them. In front is a lizard, and on their right are two tragic masks suspended (modern). They are assisted by (*d, e*) two Satyrs, one young and the other old, who apply all their weight, one from above and the other from below, to a pole used as a lever to move the rock. Beyond this group is a (modern) tree having a syrinx and flute and a flute and pedom suspended from its branches, with a vine spray on the ground before it. The next group (almost entirely modern) consists of (*f*) a Satyr advancing to right, with bunches of grapes in the extended left hand and another bunch in the right hand by the side; and (*g*) a Satyr seated to left on a rock covered with a panther's skin, emptying grapes from a basket held in his hands into another basket on the ground. Between these figures is a (modern) pair of cymbals suspended. Between *g* and *a*, the Satyr first described, is a suspended basket, with a (modern) bird looking out from under the lid.

The lower part of the vase is fluted and united to the upper part by a cable moulding and a band of palmette ornaments. It is supported by a central palm stem and three legs, composed of half-length bearded Sileni issuing at the hips out of foliage, which unites them with lion's legs. In the intermediate spaces are projecting busts of young Satyrs, wreathed with ivy and wearing the nebris. A modern fluted member connects the vase with the base, which is approximately triangular, having three concave sides, with each apex truncated. On each of the three principal sides is a bull's head, and these are connected by heavy garlands of fruit tied with sashes. Above each garland is a large rosette. Work of the 2nd cent. A.D.

Marble. Height, 8 feet 11 inches; diameter of body of vase, 2 feet 4 inches. Restored: lip of vase, and a large part of the background of the body; (a) right leg, left foot, nose and mouth of Satyr, and rock; (b) right thigh and various patches; (c) left leg and left shoulder alone antique; (d) middle of body, with left hand and part of pole, together with feet and patch on shoulder, alone antique; (e) hands with pole restored; the tree is mainly modern; (f) head original, with part of right shoulder and body; (g) patch on shoulder and tail alone antique. Most of basket, with bird, modern. The substantial accuracy of the restoration, so far as regards the figures from a to e, is shown by a relief on a *puteal* in the National Museum at Naples (*Mus. Borbonico*, II., pl. 11; Müller-Wieseler, *Denkmaeler*, II., No. 475). The legs are much made up and restored, but the general arrangement seems to be justified. The base is in the same position as regards restoration. Two of the bulls' heads are ancient. Piranesi (*Vasi e Candelabri*, II., pls. 57-59; Young's ed., pls. 186-187) states that the vase was the property of a Mr. John Boyd in England, and was found at Hadrian's Villa at Tivoli, in 1769. Compare Gavin Hamilton's Letters on Sculptures from the Pantanello:—"Cav. Piranesi, a great number of Fragments of Vases." *Journ. of Hellen. Studies*, XXI., p. 310. Purchased of Mr. A. Johnston, 1868. *Græco-Roman Guide*, I., No. 134A.

2503. Large circular vase. The body is fluted and encircled with a laurel wreath; the lip is ornamented with the egg-and-tongue and bead mouldings; on each side is a twisted handle, terminating at its upper attachments in a pair of swans' heads and in foliage below. The foot is in the form of a column, with spreading base, resting on a square plinth. The lower part of this column is richly decorated with acanthus leaves and other floral ornaments.—Rome. Presented by Lord Western, 1838.

Italian marble. Height, 4 feet 8 inches; diameter, 3 feet 8 inches. Restored: one of the handles and the upper part of the support. *Mus. Marbles*, XI., pl. 52; *Græco-Roman Guide*, II., No. 62.

2504. Relief from the body of a marble vase. Dionysos and Ariadnè (?). Dionysos stands to the front, resting mainly on the right leg, with his left hand on the

shoulder of his companion. He is draped in a large mantle, of which a fold passes over his left shoulder, while the remainder passes behind his back and about his legs. The right hand must have been raised and supported by a thyrsus, of which a fragment remains below the elbow. The female figure is fully draped in tunic, mantle, and shoes. She holds a large lyre, on which she is playing with a plectrum. The hair is knotted above her head. On the right of the relief is the tail of an animal, probably belonging to a fawn-skin held by a Satyr.

Below are parts of four convex flutings of the vase. The group of Dionysos is a replica of that which occurs on a vase in the Louvre (from the Borghese collection) with a series of groups of a Dionysiac rout. The female figure is better interpreted as Ariadne or a Bacchante than as a Muse, the Muses not being so closely associated with Dionysos.—*Hamilton Coll.*

Pentelic marble. Height, 1 foot 2 inches. *Graeco-Roman Guide*, I., No. 140B; Hauser, *Die Neu-Attischen Reliefs*, 'p. 86. For the Borghese vase, see Clarac, II., pl. 131, No. 143.

2505. A bowl (patera or phialè) with fluted rim. Inside is sculptured, in low relief, a Maenad, dancing to the left, with head thrown back. She holds with both hands a small scarf over her head, and wears a long tunic girt at the waist. The bowl is encircled by a wreath of ivy and an ornament evidently meant to represent a necklace of pendants. Probably Graeco-Roman work of the 2nd cent. A.D.

Italian marble. Diameter, 1 foot $1\frac{5}{8}$ inches. Found at Hadrian's Villa, Tivoli. *Graeco-Roman Guide*, II., No. 148.

2506. Fragment of a vase(?) with the head of a young Giant in relief. The head is thrown upwards and backwards, with the mouth open and the brows drawn up and arched,

to express agony. (Compare the young Giant who opposes Athenè, on the Pergamene frieze, and the "Dying Alexander.") The hair is in wild tresses about the face. The head is worked in the round, but is attached to a ground, which appears from the working of the back to be a part of a circular marble vase. The style is that of the Pergamene school.—*Trebezond.*

Parian marble. Height, $3\frac{1}{2}$ inches. Farnell, *Journ. of Hellen. Studies*, VII., p. 273.

- 2507.** Fragment of the rim of a rectangular basin (?). On the rim a frieze of marine subjects, namely a nude Nereid, to the right, recumbent on a sea-lioness, with left hand round its neck, and a nude Nereid to the left, recumbent on a sea-horse. In each case the legs are wanting. Below is a bead-and-reel moulding. Late work, slight and indistinct.

Marble. Height of relief, $5\frac{3}{4}$ inches ; width, $9\frac{1}{2}$ inches.

CANDELABRA.

- 2508.** Candelabrum. In each of the three sides of the base has been inserted a figure in relief, evidently borrowed from some other composition. (1) A winged Victory stands on tiptoe to the left, pouring a libation from a jug into a bowl. Her chiton falls in long folds and the composition has a formal character, which makes it almost certain that this figure has formed part of a group representing Victory pouring a libation to Apollo Musegetes (see vol. i., nos. 774, 775). (2) A bearded Satyr carries a wine-skin, askos, on his left shoulder to the left, and holds a pedum in his right hand. (3) The Maenad Agauè moves to the right, with her head thrown

back in frenzy. She carries in her left hand the head of her son, Pentheus, whom she slew when under the influence of orgiastic passion, and has a sword in her right hand. This type is evidently akin to those of frenzied Maenads with torn limbs of kids in the later Attic reliefs (compare No. 2194).

The base of this candelabrum is mostly modern, the only ancient parts being the three reliefs. Of the rams' heads above the reliefs one only is antique. From these rises a floral stem mainly composed of acanthus leaves, surmounted by a vase from which issues a calyx, which seems to contain flames. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 4 feet $1\frac{1}{2}$ inches. The upper part was found in the villa of Antoninus Pius at Lanuvium. *Mus. Marbles*, I., pl. 5; Ellis, *Town. Gall.*, II., p. 79 (= Vaux, *Handbook*, p. 259); *Græco-Roman Guide*, II., No. 6; Baumeister, *Denkmaeler*, p. 1206, fig. 1398.

- 2509.** Triangular base of candelabrum, on each of the three sides of which is a Cupid flying through the air, and bearing, severally, the helmet, sheathed sword, and shield of Mars. At the corners of the base above the reliefs are rams' heads connected by rows of palmettes. Below, the busts of Sphinxes project from the angles, connected by floral scrolls. They terminate below in lions' claws. On the upper bed are a dowel-hole, socket, and setting line for a circular shaft. 1st cent. A.D.—*Towneley Coll.*

Marble. Height, 2 feet $7\frac{3}{4}$ inches. Restored: one entire Sphinx, heads of the other Sphinxes, one of the rams' heads, and part of the two other rams' heads. *Mus. Marbles*, I., pl. 6; Ellis, *Town. Gall.*, II., p. 81 (= Vaux, *Handbook*, p. 259); *Græco-Roman Guide*, II., No. 35; Wolters, No. 2136. There are several replicas of this composition in different museums. See Hauser, *Die Neu-Attischen Reliefs*, p. 110.

- 2510.** Triangular base of a candelabrum, supported at each angle by a lion's leg terminating above in acanthus

leaves. The three faces are ornamented with sculpture in relief within moulded frames, representing attributes of Apollo. In front is a tripod decorated with a wreath of laurel, the ends of which hang down. Each leg is in the form of a fluted pilaster with Corinthian capital, and lion's foot below, and there is a central fluted basin. On the second side is a Gryphon seated, his head turned back; on the third side is a raven turning its head back towards a laurel-tree.—*Towneley Coll.*

Italian marble. Height (with plinth), 2 feet 8 inches. Somewhat mended, and restored in the lower part. Bought from a house in the Via Condotti, Rome, 1773. *Mus. Marbles*, X., pl. 54, fig. 1; Ellis, *Town. Gall.*, II., p. 83; *Græco-Roman Guide*, II., No. 38.

- 2511.** Triangular base of a candelabrum, with reliefs on the sides. On each face is a panel containing a festoon of fruit and flowers, the ends attached to two studs, from which long sashes also hang. Under one of these festoons is a stork pecking a laurel branch; on another side the same space is filled by a floral arabesque. On the third side a similar arabesque is combined with an oinochoè. Work of the beginning of the 1st cent. A.D.—*Towneley Coll.*

Marble. Height, 1 foot 2 inches; width of sides, 11 inches. *Mus. Marbles*, X., pl. 56, fig. 1; Ellis, *Town. Gall.*, II., p. 83; *Græco-Roman Guide*, II., No. 109.

- 2512.** Circular base, with reliefs. Two lion-headed Gryphons stand, confronted, each with one paw raised; between them is a flaming candelabrum. On the opposite side are two similar lion-headed Gryphons, seated, with a candelabrum between them. Beaded and cable mouldings, above and below.—*Towneley Coll.*

Greek marble. Restored: upper and lower portions in rosso-antico. Height (of antique portion), $5\frac{1}{2}$ inches; diameter, 5 inches. *Synopsis* (1808), p. 103, No. 26; Ellis, *Town. Gall.*, II., p. 84.

- 2513.** Cylindrical fluted base, for a candelabrum or tripod. On the upper surface are dowel-holes, for the attachment of three legs. Between them, a pattern of overlapping scales.—*Towneley Coll.*

Italian marble. Height, $11\frac{1}{4}$ inches; diameter, 1 foot $\frac{1}{2}$ inch.

- 2514.** Fluted base of a candelabrum. A circular fluted body springs from an octagonal base tapering to a small diameter, and again expands. It is bound at the narrowest part with a bead-and-reel band.

Marble. Restored: octagonal base and parts of flutings. Height, 1 foot $2\frac{3}{4}$ inches.

- 2515.** Column or shaft, perhaps from a candelabrum or from the support of a vase; round it in relief are four draped figures. One, probably Apollo, with long tunic, upper tunic, and mantle, is playing on the lyre and moving to the right, whilst the others follow as in a dance, with hands joined. They are fully draped, in the long chiton, with or without the diploidion and mantle, the disposition being different in each case. The upper part of the relief is mutilated, and the heads are wanting. The types are derived from the later Attic reliefs.—*Elgin Coll.*

Greek marble. Height, 9 inches; diameter, 5 inches. *Mus. Marbles*, IX., pl. 40, fig. 1; *Synopsis*, No. 337 (124); *Elgin Room Guide*, II., No. F. 11; Stephani, *Der Ausruhende Herakles*, p. 251, No. 4.

- 2516.** Candelabrum stem. The lower part of the stem is surrounded by a Bacchanalian frieze of Satyrs and Maenads. The figures are: Satyr, rushing in frenzy to right, and a Maenad with thyrsus rushing to left. Between them on the ground is the mystic basket with fruits, phallus, etc. A draped Maenad in frenzy rushes to the right, with a tympanum and a coiled snake. A nude Satyr advances to right, with head turned back, and

carries a thyrsus and tympanum. Above the frieze is a decorative design in relief of birds among foliage. 2nd cent. A.D. (?).—*Temple Bequest*.

Marble. Height, 2 feet $2\frac{1}{2}$ inches. This pillar formerly served as a support for a mosaic table. *Græco-Roman Guide*, II., No. LXX,

CHAIRS.

- 2517.** (Fig. 65.) Chair, such as was used in the ancient baths. In the centre of the seat is a perforation in the form of an extended horseshoe, which served to admit hot vapour from below or to carry off warm water thrown over the bather. The chair is in the form of the body of a chariot; on each side a wheel is sculptured. — *Towneley Coll.*

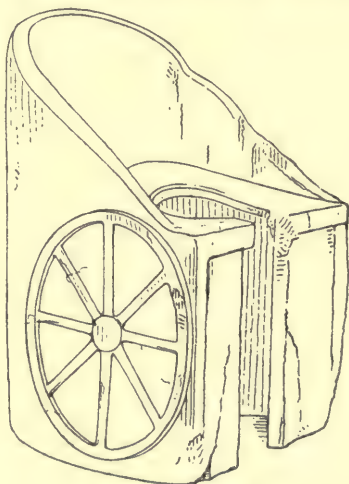


Fig. 65. ▲ No. 2517.

Pavonazzo (?) marble.
Height, 2 feet $5\frac{1}{2}$ inches. Restored :
part of wheel on
right side and part
of the front. Found
in the part of the
Baths of Caracalla

formerly belonging to the Jesuits, and brought to England by Lyde Brown. Ellis, *Town. Gall.*, II., p. 308; *Græco-Roman Guide*, II., No. 121. Another *sella balnearis* from the Baths of Caracalla is engraved, Rich's *Dict. of Antiquities*, s. v. *Sella*.

- 2518.** Decorative relief, probably from the side of a chair. The relief is in two tiers. In the centre is a floral scroll, springing from a lotus and acanthus ornament. In the

lower tier, a nude winged Eros stands on an acanthus, holding the tendrils; on each side are spiral scrolls. On the right of the upper tier is a pilaster, and above a moulding. On the right of the lower tier is the recurved wing of a Sphinx, which terminated the arm of the chair. Fine Hellenistic work.—*Lesbos. Strangford Coll.*

Parian marble. Height, 11 inches; width, 1 foot 2½ inches. Conze, *Reise auf Lesbos*, p. 10; pl. 17a; *Arch. Zeit.*, 1864, p. 165*.

- 2519.** Support of a seat (?). A fragment of marble, in the shape of a console, having at the side a volute, a half palmette and a tendril. The amount of projection seems too great for an architectural member, and it is therefore more likely that the fragment is part of the support of a seat or a table.—*Ephesus.*

Parian marble. Height, 1 foot 1 inch. From the excavations of J. T. Wood, 1872.

PARTS OF TABLES.

- 2520.** Table-leg (Trapezophoron), in the form of a standing female figure, who supports a vase on her left hand, beside her head. Her hair, which is bound with a diadem, is brought down on each side of the head, and falls on the shoulders and down the back. She wears a long chiton with sleeves, a diploïdion, and shoes. She has an oinochoë in the right hand, which is by the side. The figure is composed as a square shaft, almost terminal in form.

It appears from Cicero (*Ep. ad Fam.* vii. 23) that *trapezophora*, such perhaps as this or the following examples, were among the works of art which he and his friends collected.—*Temple Bequest.*

Italian marble. Height, 2 feet 11½ inches. Restored: top of vase, capital which figure supports, and base. Reinach, *Répertoire de la Statuaire*, II., p. 425, fig. 11.

- 2521.** Upper part of a table support (Trapezophoron). A nude Satyr (broken off at the waist) stands in front of the shaft, bearing a stag on his shoulders. He is bearded, with Satyr's ears, and with horns on the forehead. He wears an ivy wreath, with a central rosette. The head and legs of the stag are wanting, but its horns remain on the spreading cap of the trapezophoron, on which is also a bunch of grapes in relief. Late and rough work.

Greek marble. Height, 1 foot $4\frac{1}{2}$ inches.

- 2522.** Upper part of a table support (Trapezophoron). In front of the shaft is a head of young Dionysos, worked in the round, wearing ivy wreath and berries. The shaft is broken off at the level of his chin. Above, it spreads out to a small rectangular cap, having a central dowel-hole.—*Ephesus*.

Parian marble. Height, $12\frac{1}{2}$ inches. Excavated by J. T. Wood.

- 2523.** Table-leg (Trapezophoron). The upper part is in the form of a winged Eros, embracing a cock. The hair is gathered in a knot above the head, and falls in ringlets at the side. The head of the cock is lost. Above is the shaft of the table-leg. Below, it terminates in a lion's leg, which is connected with the Eros by acanthus foliage.

Marble. Height, 3 feet. Of doubtful authenticity.

- 2524.** Table-leg (Trapezophoron), consisting of a lion's head and foot, connected by foliage.

Marble. Height, 3 feet $\frac{1}{2}$ inch. Restored: capital of the support and part of the paw.

- 2525.** Table-leg (Trapezophoron), in the form of a seated pantheress, supporting a small circular mosaic table (modern).—*Temple Bequest*.

Marble. Height (without plinth), 2 feet $2\frac{1}{2}$ inches. Restored: all four legs of pantheress. *Græco-Roman Guide*, II., No. 119.

- 2526.** Table-leg (Trapezophoron), formed by a combination of the head and leg of a panther. The mouth is open. The eyes, of which the empty sockets remain, have probably been made of vitreous paste.—*Towneley Coll.*

Red porphyry. Height, 2 feet 8 inches. Restored: plinth, and bracket above head. The head was found in the Roman Forum under the Palatine in 1772. The foot had been found many years before, in an unknown locality. *Mus. Marbles*, III., pl. 8; Ellis, *Town. Gall.*, II., p. 92; *Græco-Roman Guide*, II., No. 147.

- 2527.** Table-leg (Trapezophoron), in the form of a panther's head, and panther's leg with claws, the two parts being connected by an acanthus. The support of the table rises immediately behind the panther's head.—*Temple Bequest.*

Parian marble. Height, 2 feet 9 inches. Restored: upper part, claws, and muzzle. Incorporated in a modern table.

- 2528.** Table-leg (Trapezophoron), nearly similar to the preceding, and similarly restored.—*Temple Bequest.*

Marble. Height of ancient part, 2 feet 9 inches.

- 2529.** Table-leg (Trapezophoron), formed by a combination of a panther's head and leg. The junction of the two is masked by acanthus leaves, bending outwards. The bracket for the support of the table is attached to the back of the panther's head, where it issues from smaller acanthus leaves.—*Towneley Coll.*

Italian marble, veined red and yellow. Height, 2 feet 2½ inches. Restored: greater part of panther's leg, and bracket. *Mus. Marbles*, III., pl. 3; *Græco-Roman Guide*, II., No. 108.

- 2530.** Table-leg (Trapezophoron). The lower part is a lion's hind leg as far as the hough joint, above which the limb terminates in leaves, out of which issues a lion's head. This ornamental support is attached to a pilaster, the capital of which surmounts the lion's head.—*Towneley Coll.*

Marble. Height, 3 feet 5 inches. Restored: the lower part and capital. *Mus. Marbles*, I., pl. 3; Ellis, *Town. Gall.*, II., p. 89; *Græco-Roman Guide*, II., No. 14; Wolters, No. 2153.

- 2531.** The upper part of the support of a table (Trapezophoron), sculptured in the form of a lion's head with goat's horns, behind which is a bracket. This head issues from a sort of calyx composed of broad leaves bending over. The addition of the goat's horns makes it probable that the head is intended for that of a Lion-Gryphon, a compound conception, somewhat different from the true Gryphon, which has an eagle's head. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 7 inches. Restored: foliage, nose, left upper lip, right ear, and nearly all the horns; upper part of bracket. Found in 1769 by Gavin Hamilton in the Pantanello, on the site of Hadrian's Villa at Tivoli. *Mus. Marbles*, I., pl. 13; Ellis, *Town. Gall.*, II., p. 91; *Græco-Roman Guide*, II., No. 10; Wolters, No. 2155. For the Lion-Gryphon, see Roscher, *Lexikon*, I., p. 1775.

- 2532.** Rectangular table-leg (or Trapezophoron). On each side is a sunk panel with reliefs, namely on the front side a floral and acanthus scroll, and on each of the other sides a conventional plant.—*Temple Bequest.*

Marble. Height, 3 feet. Restored: capital and base.

- 2533.** Portion of a square Trapezophoron. The ornament consists of a band of rosettes and a band of a degraded lotus pattern, separated by an astragalos moulding.

Italian marble. Height, 11½ inches.

- 2534.** Supporting bracket, in the form of a head of a young Satyr, smiling, and wearing a wreath of ivy leaves and berries. On the top is a dowel hole, with remains of a metal rivet. The work is rough and hasty.—*Cnidus.*

Marble. Height, 8 inches. Obtained by C. T. Newton, 1859.

FOUNTAINS, ETC.

2535. (Fig. 66.) Circular base of a fountain. In the centre is a hollow basin, pierced to receive the supply pipe.

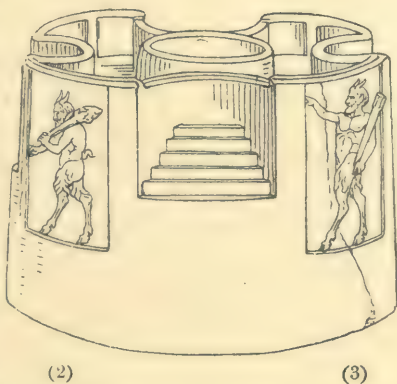
Round the base, at equal distances, are sculptured the following figures in low relief: (1) A Maenad, mounting a rocky steep to the right, with thyrsus in right hand and a cymbal in the advanced left hand. She wears the split chiton, open on the right side. (2) Aegipan, carrying a term of Priapus. (3) Aegipan, moving to the left, carrying in his left hand a diota. (4) A Satyr, running to the left, with thyrsus over his right shoulder, and a mantle on his left arm. In the spaces between these figures the base is scalloped inward,



(1)



(4)



(2)

(3)

Fig. 66. No. 2535.

so as to form four concave niches, within which are flights of steps. — *Presented by Charles Townley, Esq., 1786.*

Parian marble. Height, $11\frac{3}{4}$ inches. Restored: part of the pedestal and small portions of figs. 1 and 4, Ellis, *Town. Gall.*, II., p. 74; *Græco-Roman Guide*, II., No. 61.

- 2536.** (Fig. 67.) Base of a fountain. Within an oblong basin is a truncated pyramid. The middle of each face is cut with overlapping bands, like a roof; above each slope is a scallop shell. Each angle is cut away so as to form a concave niche, in which is set a dog's head, below which is a scallop shell. In the centre of the top a hole is cut for the pipe which conveyed the water; this hole is encircled by a sinking, which received the marble stem

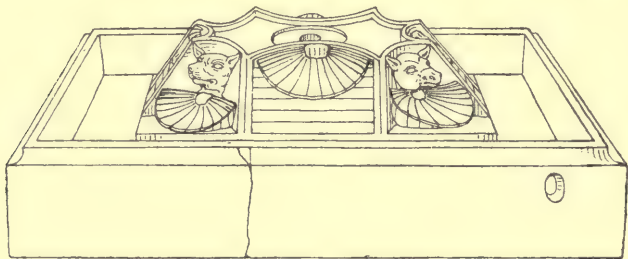


Fig. 67. No. 2536.

in which the pipe was encased. In the side of the basin is a hole to let the water escape.—*Presented by Charles Townley, Esq.*, 1786.

Italian marble. Length, 2 feet $5\frac{1}{2}$ inches; width, 2 feet. Restored: noses of three of the dogs and small portions of the outer basin. Ellis, *Town. Gall.*, II., p. 75; *Græco-Roman Guide*, II., No. 45.

- 2537.** Basin of a fountain. A round basin, with slightly spiral flutings, is set in a square border. In the centre of the basin is an aperture for a pipe, surrounded by acanthus leaves bending back. The square border is also fluted, and has an egg-and-tongue moulding along the lip. At each corner is a rosette in relief. Outside the basin a handle, of which the form is borrowed from

metallic vases, is placed on each of the four sides of the border.—*Temple Bequest.*

Italian marble. Height (including pedestal), 3 feet $2\frac{3}{4}$ inches.

Restored: the spirally fluted stem with pedestal, and one corner of the square border. *Græco-Roman Guide*, II., No. 106.

- 2538.** Fountain, formed by a shaft of marble, enriched with foliage from its base to its apex. This foliage is of three kinds, each issuing from a sort of calyx of broad leaves, so as to divide the shaft into three sections, which diminish in height from the base upwards. The lowest division is ornamented with olive branches, the second with ivy branches, and the third with the leaves and flowers of some unknown plant. Round the middle division is twined a serpent, through whose mouth the water issued from a pipe, part of which still remains. The water was supplied by a pipe which entered by a perforation in the back of the pillar. The fountain probably stood in the middle of a basin. It now stands on a square base, with a moulded panel on each side. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 5 feet $10\frac{1}{2}$ inches; diameter, $6\frac{1}{2}$ inches.

Restored: a small portion of the apex. Found in 1776 by Nicolo la Picola, about five miles from Tivoli, near the road to Praeneste. Dallaway, p. 325; *Mus. Marbles*, I., pl. 10; Ellis, *Town. Gall.*, II., p. 74; *Græco-Roman Guide*, II., No. 4.

- 2539.** Pillar or stem of a fountain, resting on a square base. The pillar is divided by bands into four compartments, ornamented with foliage sculptured in low relief. In the two lower divisions the surface of the pillar is covered with leaves formally arranged in overlapping rows, with clusters of berries between each pair; in the two upper divisions branches are turned round the pillar less formally.—*Temple Bequest.*

Marble. Height, 4 feet 8 inches. Restored: capital and foot.

Græco-Roman Guide, II., No. 113.

2540. Fountain, in form of a boy, *mingens*. He stands to the front with legs wide apart. He wears a small tunic, which leaves the left shoulder bare. It is fastened on the right shoulder with a circular brooch and girt with a narrow band. The left hand holds the edge of the tunic, resting on the left thigh. The legs below the knees are wanting. The head is ancient, but a piece of the neck is modern, so the head need not belong. The water supply was brought up between the legs, and thence by a tube to the front.—*Temple Bequest*.

Marble. Height, 1 foot 6 inches. Restored: nose, and piece in neck.

2541. Well-head (puteal). Round the puteal are groups in relief of an indecent character. (1) Heracles, wearing a woman's robe and cap, seizes Omphalè by the arms. The lion's skin which she has been wearing falls to the ground. On the left is a vase covered with drapery; on the right Eros is flying; he holds a sceptre. (2) A female figure, and a bearded figure of the type of Heracles, stand, struggling with interlaced arms. The male figure wears a large skin knotted under the chin. (3) A female figure tries to escape from a young Satyr. He seizes her drapery with his right hand. He wears a nebris knotted under the chin, and carries a wineskin on his left shoulder. (4) A bearded Satyr, seated on a rock under a pine-tree, seizes the left arm of a hermaphroditic youth, who tries to escape. The youth holds a double pipe. There are mouldings above and below. 1st-2nd cent. A.D. (?).—*Capri. Towneley Coll.*

Greek marble. Height, 2 feet 8½ inches: diameter, 2 feet 7 inches.

Restored: in group 2, left arm and left knee of man, right arm of woman; in group 4, right knee of Satyr. The puteal has been much used, as is shown by the marks worn by ropes. Purchased in 1772 from the Colombrano Palace, at Naples. Dallaway, p. 334; Ellis, *Town. Gall.*, II., p. 27.


- 2542.** Bath. The ends are rounded, the upper edge is re-curved, and two rings, in imitation of handles, are sculptured on each side; in the centre of each ring an ivy leaf.—*Towneley Coll.*

Green basalt. Length, 6 feet 2 inches; width, 2 feet 9 inches; depth to bottom of interior, 1 foot $7\frac{5}{8}$ inches. Bequeathed by Queen Christina of Sweden to the Museum of the Duke of Odescalchi, from whose heir, the Duke of Bracciano, it was purchased in 1776. Ellis, *Town. Gall.*, II., p. 312; *Græco-Roman Guide*, II., No. 122.

- 2543.** Oblong rectangular basin of dark granite. The bottom is curved, and the two legs which support it are made of separate pieces of granite.—*Towneley Coll.*

Height, 2 feet 10 inches; length, 3 feet $7\frac{3}{4}$ inches. The lower parts of the legs, which are made of variegated marble, appear to be modern. Formerly in the collection of Christina, Queen of Sweden. Purchased from the Duke of Bracciano, in 1776 (cf. No. 2542). Ellis, *Town. Gall.*, II., p. 312. *Græco-Roman Guide*, II., No. 74.

SUNDIALS.

- 2544.** Sun-dial, with four inscribed surfaces, arranged in the form , so as to indicate the time to a spectator to the South, and also, before noon, to one at the East, and after noon to one at the West. The two external faces are duplicates of the two faces respectively parallel to them in the middle. At the back are two sunk panels, with a chariot wheel in relief in each.

ΦΑΙΔΡΟΣ ΖΩΙΛΟΥ
ΠΑΙΑΝΙΕΥΣ ΕΠΟΙΕΙ

Φαῖδρος Ζωίλου Παιανιεύς ἐποίησε

Inscribed with the name of Phaidros, son of Zoilos.

A certain Phaidros, son of Zoilos, an archon, known from another inscription to have built the latest stage of the theatre of Dionysos at Athens about the year 300 A.D., was probably the same person, although the formula here employed (*ἐποίησεν*) seems more applicable to the maker of the dial than to a donor or dedicator.—*Athens. Elgin Coll.*

Pentelic marble. Height, 1 foot 8 inches; width, 3 feet 3 inches. Spon, *Voyage*, III., 2, p. 176. The dial was in Spon's time in the church of Panagia Gorgopiko. Visconti, *Memoirs on the Sculptures in the Collection of the Earl of Elgin* (1816), p. 101 (with an astronomical commentary by Delambre); *Mus. Marbles*, IX., pl. 43, fig. 1; Mansell, No. 1337; Brunn, *Gesch. d. Griech. Künstler*, I., p. 557; Ellis, *Elgin Marbles*, II., p. 110; *Greek Inscriptions in Brit. Mus.*, No. LXXII.; *C.I.G.*, 522; *Inscriptiones Graecae*, III., 427; Loewy, *Inschriften Griech. Bildhauer*, No. 450.

2545. (Fig. 68.) Sun-dial, in the form of about the sixth part of a hollow sphere, supported on two lions' heads, which spring from lions' feet. The concave surface is graduated into twelve hour spaces, and there are remains of the attachment of the gnomon.

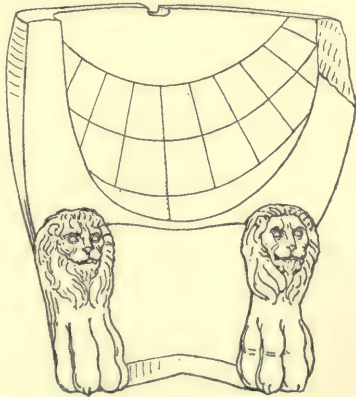


Fig. 68. No. 2545.

Marble. Height, 1 foot 9 inches; width of upper part, 1 foot 7 inches. Purchased, 1821. Ellis, *Town. Gall.*, II., p. 310; *Græco-Roman Guide*, II., No. 57.

2546. Sun-dial with two oblong plane surfaces, each divided into twelve hour spaces of 15° , radiating in a semi-circle from the gnomon, which was of bronze, and is now

missing. On the right and left edges are graduated scales, at the upper end of which are traces of gnomons.

The surface of the dial is inclined at 57° to the horizontal plane.—*Presented by the Rev. G. Chester*, 1884.

Parian marble. Height, $11\frac{1}{2}$ inches.

- 2547.** Sun-dial, in the form of the eighth part of a hollow sphere, graduated with twelve hour spaces on the concave surface. The lead remains, with which the gnomon was attached.—*From Civit  Lavinia. Presented by Lord Savile, G.C.B.*, 1893.

Limestone. Height, $9\frac{1}{4}$ inches; width, $11\frac{1}{4}$ inches.

- 2548.** Small Sun-dial, in the form of a quarter of a hollow sphere, supported by a circular base. The hour lines are marked on the concave surface. The gnomon is wanting, and the corners are injured.

Parian marble. Height, $7\frac{1}{4}$ inches; width, $8\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 146.

ARCHITECTURAL FRAGMENTS.

*The Doric Order.**

- 2560.** Drum of a Doric column, with sixteen flutings.—*Presented by Miss Beaumont*, 1887.

Pentelic (?) marble. Height, 2 feet $\frac{1}{2}$ inch; diameter, 2 feet 8 inches. Probably brought from Greece by the second Earl Spencer. Michaelis, *Ancient Marbles in Great Britain*, p. 716.

- 2561.** Capital of a Doric column, with abacus, echinus, and beginning of the fluting. There are twenty flutings.

* See also No. 2734.

Inscribed on the abacus Ἐπὶ ἐπιμελήτου Δε[ξίου?] Διονυσίου τοῦ Διονυσίου Παϊανέως.

Marble, much discoloured; diameter, 1 foot 10 inches.

- 2562.** Fragment of Doric entablature. It consists of the greater part of a set of triglyphs, and a part of the adjoining metope which was not sculptured. On the upper bed ϕ is rudely cut. This was a part of the Roman Doric portico which surrounded the temple of Artemis at Ephesus.

Parian marble. Height, 1 foot 6 inches; width, 2 feet 9 inches.

From J. T. Wood's excavations at Ephesus.

- 2563.** Fragment of relief, perhaps from a metope, with part of a scene of a gigantomachia. Zeus (?) nude, except for a piece of drapery about his arms, holds with the left hand the hair of a fallen giant wearing an exomis, on whom he treads with his left foot, while his right arm is raised to strike. Both heads are mutilated; that of the giant has long hair and a taenia.—*Elgin Coll.*

Parian marble. Height, 2 feet 5½ inches; width, 2 feet 10½ inches.

Mus. Marbles, IX., pl. 39, fig. 1; Ellis, *Elgin Marbles*, II., p. 129; ("Hercules and Diomed"); *Synopsis* (1817), No. 166.

*The Ionic Order.**

- 2564, 2565.** Two Ionic columns, fluted and partially reeded, with bases and capitals. Roman period.

These columns were removed by Lord Elgin from a wall attached to the church of the Monastery of Daphnè, on the road from Athens to Eleusis. They were not exactly in their original position, but appeared to have been derived from a building of uncertain character, which occupied the same site. It is commonly identified with a

* See also No. 2735.

temple of Apollo mentioned by Pausanias (i., 37, 6).—*Elgin Coll.*

Pentelic marble. Heights, 15 feet $\frac{1}{2}$ inch and 14 feet 10 inches. Stuart (2nd ed.), III., p. 31, note c; Dodwell, *Tour*, II., p. 169; *Uned. Antiqs. of Attica*, p. 4; Leake, *Athens and Demi of Attica*, II., p. 145; Milchhöfer, *Karten von Attika*, II., p. 47; Hitzig and Bluemner, *Pausanias*, I., p. 353; Frazer, *Pausanias*, II., p. 496.

- 2566.** Ionic capital, similar to the preceding, but in bad condition.—*From the Monastery of Daphnè (See No. 2564).*
Elgin Coll.

Marble. Width, 2 feet 7 inches. *Synopsis*, No. 133 (A. 44).

- 2567.** Ionic capital, of rough workmanship. Much worn.

Marble. Width, 2 feet 8 inches.

- 2568.** Ionic capital, of rough and unfinished work, having a large torus moulding round the top of the shaft, in the same piece with the cap.

Marble. Width, 2 feet $8\frac{1}{2}$ inches.

- 2569.** Upper drum of a fluted Ionic column.—*Daphnè (?)*.

Pentelic marble. Height, 4 feet $10\frac{1}{2}$ inches; diameter, 1 foot 7 inches.

- 2570.** Two slabs of the frieze of the temple of Dionysos at Teos, containing parts of a Bacchanalian and Centaur composition. The subjects, beginning on the left, are, on the first slab: a woman standing, fully draped in tunic, mantle, and shoes, holding a shallow basket of fruit; a Centaur, galloping to left, with right hand raised, and a cantharos in left hand; on his back is a youth wearing a mantle; a female Centaur, galloping to left, with the remains of a lyre (?) in her hands, and a nude boy riding on her back. A considerable part of the top of this slab is wanting. On the second slab are: a Centaur standing

to left, holding a large amphora on his shoulder; a woman, with long hair, and a long robe, beating a pair of cymbals, with head thrown back; a young Centaur holding a bowl (?) above a large crater on a stand. On his back is a nude youth, leaning back, and playing the double pipes. Along the upper margin is a roughly executed egg-and-tongue moulding. The second slab is hewn out, but quite unfinished.

The temple of Dionysos at Teos was ascribed by Hirschfeld, on historical grounds, to the period between 250 and 150 B.C., but Pullan is perhaps more correct in inferring, from the rough character of the sculpture and architecture, that it was rebuilt in Roman times.—*Presented by the Society of Dilettanti.*

Parian marble. Height, 2 feet 2 inches; length, of first slab, 4 feet 1 inch; of second slab, 3 feet 9½ inches. Excavated by R. P. Pullan. Pullan, *Antiquities of Ionia*, IV., p. 38; pl. 25 (only roughly suggests the second slab). For the remainder of the frieze, which is now in the garden of the Old Konak at Smyrna, see Hirschfeld, *Arch. Zeit.*, 1875, p. 28; pl. 5, and *Hilfstaf.*; Arndt-Amelung, *Einzelverkauf*, Nos. 1345–1348.

The Corinthian Order.

- 2571.** Fragment of the capital of a Corinthian column, with long straight leaves alternately ribbed and not ribbed, springing from a course of acanthus leaves.—*Elgin Coll.*

Pentelic marble. Height, 1 foot 4 inches. *Synopsis*, No. 268 (102); Ellis, *Elgin Marbles*, II., p. 169. This capital is perhaps derived from the Tower of the Winds (compare No. 447; Stuart, I., chap. iii., pl. 7). Similar caps are also found in the Theatre of Dionysos, at Athens. Durm, *Handbuch der Architektur*, II., 1, p. 285.

- 2572.** Upper part of a small Corinthian capital, with angle volutes and small central volutes, springing from acanthus leaves. Roughly finished work.

Limestone. Height, 11 inches; width of abacus, 16½ inches.

- 2573.** Corinthian capital. Below are two rows of acanthus leaves. Above, the angle volutes and small central volutes issue from acanthus leaves. There is a small acanthus in the middle of the abacus. 3rd cent. A.D. (?).—*Delos. Presented by J. Scott Tucker, Esq., R.N., 1851.*

Parian marble. Height, 1 foot $11\frac{1}{2}$ inches; lowest diameter, 1 foot 6 inches. Mansell, No. 1347.

- 2574.** Corinthian capital, much mutilated, with small volutes, and a double row of acanthus leaves.—*Presented by J. Scott Tucker, Esq., R.N., 1851.*

Marble. Height, 1 foot 5 inches; lowest diameter, 1 foot.

- 2575.** Corinthian capital. Below are two rows of acanthus leaves. Above, small angle volutes issue from acanthus leaves. An iron dowel remains in the upper bed, in which Γ is inscribed. The work is rough and late.—*Elgin Coll.*

Parian marble. Height, 1 foot 8 inches; lowest diameter, 1 foot $2\frac{1}{2}$ inches. *Synopsis*, No. 233 (308*); Ellis, *Elgin Marbles*, II., p. 169.

- 2576.** Corinthian capital. Below are two rows of acanthus leaves. Above, angle volutes and central volutes spring from acanthus stems. In the middle of the abacus is either a rosette or acanthus leaf. Rough and late work.—*Carthage. Presented by J. Scott Tucker, Esq., R.N.*

Marble. Height, 2 feet $4\frac{1}{2}$ inches; lowest diameter, 1 foot $10\frac{1}{2}$ inches.

- 2577.** Lower part of a Corinthian capital, with florid acanthus leaves.—*Presented by F. W. Kirby, Esq.*

Greek marble. Height, 1 foot 6 inches; lowest diameter, 2 feet.

- 2578.** Small Corinthian capital, with acanthus leaves, surmounted by volutes. The top has been hollowed out,

for later use as a basin. 4th-5th cent. A.D. (?).—*Blayds Coll.*

Limestone. Height, 1 foot $3\frac{1}{4}$ inches; lowest diameter, $9\frac{1}{2}$ inches.
Bought, 1849.

2579. Corinthian capital, of a late period, with small volutes, and florid acanthus leaves, roughly executed.

Marble. Height, 1 foot 3 inches.

2580. Small Corinthian capital, of late and rough work, with very rude acanthus leaves and volutes.—*Ephesus.*

Marble. Height, $8\frac{3}{4}$ inches. From J. T. Wood's excavations.

2581. Capital of a Corinthian pilaster. Between the volutes, which spring from acanthus leaves, is an eagle standing on a thunderbolt. 3rd cent. A.D. (?).

Height, 1 foot 6 inches; width, 2 feet. Restored: right side. *Græco-Roman Guide*, II., No. 85.

2582. Capital of a Corinthian pilaster, similar to No. 2581, *ante*. 3rd cent. A.D. (?).

Height, 1 foot 6 inches; width, 2 feet $4\frac{1}{2}$ inches. Restored: upper angles. *Græco-Roman Guide*, II., No. 88.

2583. Pilaster capital of late Corinthian style. Two volutes, and a conventional plant, with quatrefoil flowers, spring from acanthus leaves, and an egg-and-tongue moulding. The right side is cut away. 3rd-4th cent. A.D. (?).—*Carthage.*

Marble. Height, 1 foot 1 inch; width, 1 foot 1 inch. Excavated by Dr. N. Davis, 1857.

2584. Pilaster capital of late Corinthian style. Two volutes, and a plant, floridly treated, spring from acanthus leaves, and an egg-and-tongue moulding. The left side is cut away. 3rd-4th cent. A.D. (?).—*Carthage.*

Marble. Height, $11\frac{3}{4}$ inches; width, 1 foot $\frac{3}{4}$ inch. Excavated by Dr. N. Davis, 1857.

- 2585.** Pilaster capital of late Corinthian style, with acanthus leaves, above which are flutings, egg-and-tongue mouldings and volutes. Above, in the centre, is a rosette. 4th cent. A.D. (?).

Greek marble. Height, 11 inches; width, 1 foot $\frac{1}{2}$ inch.

- 2586-2588.** Fragments of pilasters. The complete pilaster was decorated with two cornucopias, connected by a festoon of fruit and flowers. Between them is a conventional plant springing from acanthus leaves. Acanthus leaves also rise at the outer lower angles. The three fragments belong to two pilasters, at least. They consist of (a) left side, (b) right side, (c) upper part of left side and centre. 2nd-3rd cent. A.D. (?).

Giallo-antico marble (?). (a) $14\frac{1}{2}$ inches high, 6 inches wide; (b) $9\frac{1}{2}$ inches high, $14\frac{1}{2}$ inches wide; (c) 14 inches high, 1 foot wide.

- 2589.** Pilaster cap of a late period. Intertwined acanthus branches spring from a row of acanthus leaves. Above are small sprays of ivy.

Limestone. Height, 1 foot 5 inches; width, 2 feet.

- 2590-2595.** Six Corinthian pilaster capitals, from the upper internal order of the Pantheon at Rome. Above acanthus leaves are two S-shaped volutes, with a rosette in each spiral. Between them is a conventional central flower between two half palmettes. Probably of the middle of the 2nd cent. A.D.—*Towneley Coll.*

Variegated marble, with several repairs. Height, 1 foot 6 inches; width, 1 foot $8\frac{1}{2}$ inches. The present stucco decorations of the Pantheon were substituted for the original order, by Posi, in 1747, and the old capitals were dispersed. Piranesi (ed. Young), pl. 80. Anderson and Spiers, *Architecture of Greece and Rome*, p. 188.

- 2596.** Pilaster capital. A central flower springs from the

middle of degraded palmettes. On each side of it is a dolphin.—*Temple Bequest.*

Rosso-antico marble. Height, $5\frac{7}{8}$ inches.

2597. Fragment of pilaster capital, with a pattern of palmettes and stems which probably terminated in small volutes.—*Temple Bequest.*

Pale yellow marble, with worn surface. Height, 6 inches; width, $6\frac{1}{2}$ inches.

2598. Left-hand angle of a pilaster, ornamented with a Lesbian cymation; a plain vertical member; an egg-and-dart moulding, with an angle palmette; a bead-and-reel moulding, a row of vertical flutings, and acanthus leaves.

Marble. Height, 1 foot $4\frac{1}{4}$ inches; width, 1 foot.

The Composite and Miscellaneous Orders.

2600. Face of a composite capital. At each angle, in place of volutes, is a ram's head. These are connected by a wreath of oak-leaves and acorns. In the middle is a male head wreathed with ivy. Below are long fillets hanging from the rams' heads, and portions of rosettes. The lower part of the cap was in a separate piece.

Marble. Height, 1 foot 5 inches; width, 3 feet 2 inches. Compare Nos. 2601, 2602.

2601. Face of a composite capital, similar to the preceding. The left side (with the left-hand ram's head) is wanting.

Marble. Height, 1 foot 7 inches; width, 2 feet 5 inches.

2602. Face of a composite capital, with rams' heads at the angles, in place of volutes. Between them are a scroll of foliage and of egg-and-tongue and bead-and-reel mouldings. The capital is similar to the two preceding numbers, but

has foliage instead of the central head, and mouldings instead of the oak wreath.

Marble. Height, $11\frac{1}{2}$ inches; width, 2 feet 8 inches.

- 2603.** Fragment of a sculptured pier (?). On the front face is a large fluted stem, and a flower; beside it, the upper part of a female figure, to the front. She wears a tunic which leaves the right breast bare. The right arm was extended to the right. The face is lost. On the return face is part of a male figure similarly draped. The piece is broken on all sides, but has remains of the upper and lower beds. The work is rough and unfinished. 2nd-3rd cent. A.D. (?).—*Ephesus*.

Marble. Height, 1 foot 8 inches; width of front, 3 feet 4 inches.
From J. T. Wood's excavations, 1874.

- 2604.** Capital of a quasi-Egyptian order, with long palm leaves, slightly spreading outwards. Above and below are simple torus mouldings. Immediately below the base of the palm leaves is an incised zigzag line.—*From Politis-Chrysokhou, Cyprus. Presented by the Cyprus Exploration Fund, 1890.*

Limestone. Height, 1 foot $9\frac{1}{4}$ inches; upper diameter, $11\frac{1}{4}$ inches.
Found in a tomb, which contained Cypriote pottery, red-figured aski, and plain glazed ware. *Journ. of Hellen. Studies*, XI., p. 28, fig. 4.

- 2605.** Fragment of a small bull-capital. The fore-part of a kneeling bull emerges from the capital, and supports the abacus.—*Temple Bequest*.

Greek marble. From back to front, $6\frac{1}{4}$ inches. For the use of the bull as an architectural member, cf. Vol. II., No. 1510.

- 2606.** Decorative pilaster, consisting of a cap, shaft, and base. The cap consists of volutes and acanthus leaves. The shaft has a panel containing a conventionalised plant,

springing from a two-handled vase, and supporting a flaming candelabrum.

The base consists of plain mouldings. 1st-2nd cent. A.D. (?).—*Temple Bequest*.

Italian marble. Height, 3 feet 9 inches. Restored: upper part of cap.

2607. Shaft of a Roman pilaster, with a panel containing a highly conventionalised plant, springing from a two-handled vase, supported by a slender candelabrum, and itself supporting a flaming vessel. The style of decoration is similar to that of No. 2606, but it is considerably larger and bolder.—*Temple Bequest*.

Parian marble. Height, 4 feet $\frac{1}{2}$ inch. Restored: upper moulding.

2608. Console, which has perhaps served to support the cornice of a doorway, or may have served to mask the keystone of a triumphal arch. It is formed by an enriched double volute, the lower spiral of which serves as a base, on which stands a figure of Victory, attached by the wings to the upper volute. This figure wears a long chiton and diploidion, and holds up her skirt with her right hand. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 3 feet $\frac{1}{2}$ inch. Restored: left hand, which formerly held a wreath, and left forearm of Victory. The richly decorated shaft, with plinth and capital, to which the console was formerly attached, has been removed. Found near Frascati. *Mus. Marbles*, I., pl. 15; Ellis, *Town. Gall.*, II., p. 86 (= Vaux, *Handbook*, p. 260); Clarac, IV., pl. 639, No. 1445A; Wolters, No. 2200; *Græco-Roman Guide*, II., No. 86.

2609. Console, decorated with palmettes in relief.

Marble. Height, 1 foot $1\frac{3}{4}$ inches. Restored: part of lower volute.

2610. Corbel (?). A corbel-formed stone, seemingly shaped in the form of a bird (of which the head is wanting)

supporting a basin, of which a small part alone remains. On each side is a conventionally treated wing (?), and on the upper surface are palmettes.—*From the Temenos of Demeter, Cnidos.*

Limestone. Length, 1 foot 6 inches. The basin was about $7\frac{1}{2}$ inches in radius. Newton, *Hist. Disc.*, pl. 58, figs. 16, 17; II., p. 407.

- 2611.** Corbel supporting the base of a column. On each side are acanthus scrolls, and in front two seated Gryphons, turned outwards, and looking inwards; the whole is bordered by a degraded Lesbian cymation. Beneath are three spreading leaves. Above the corbel is the circular base of a column. The left lower corner has been cut out, as if for a repair.

The place from which the corbel was obtained is unknown. A similar member (but without the Gryphons) occurs at Spalatro (Adam, *Ruins ... at Spalatro*, pl. 12), and it is frequent in the late Empire. The two sides of the corbel project unequally from the back edge, as if it was originally placed in a curved face of wall. 3rd cent. A.D. (?).

Marble. The sides project respectively about 1 foot 2 inches and 1 foot 3 inches.

- 2612.** Fragment of a cornice. In the upper course are bulls' heads at intervals, connected by a horizontal wreath in low relief. Below are rosettes. The work is very late, perhaps Byzantine.—*Presented by Col. Leake, 1839.*

Limestone. Height, 1 foot 10 inches; width, 3 feet 6 inches.

- 2613.** Part of a highly ornate cornice. The dentils are worked in the form of acanthus leaves. In the intermediate spaces are two cornucopias, a poppy seed-vessel, and an ivy leaf, in relief, as if on panels of lacunaria. 3rd–4th cent. A.D. (?).—*Carthage.*

Marble. Length, 3 feet 4 inches; height, 1 foot. Joint at each end. From the excavations of Dr. N. Davis, 1859.

2614. Part of the same cornice as the foregoing. Between the dentils are two cornucopias, a round patera and an ivy leaf. 3rd-4th cent. A.D. (?).—*Carthage*.

Marble. Length, 3 feet 2 inches. Joint at left end. From the excavations of Dr. N. Davis, 1859.

2615. Fragment of cymation moulding, of very coarse work, with a relief of a degraded palmette, alternating with acanthus. A joint on the left side. 3rd-4th cent. A.D. (?).—*From the site of the Temple of Artemis, Ephesus*.

Marble. Length, 1 foot 8 inches. Excavated by J. T. Wood, 1874.

2616. Antefixal tile, terminating in a veiled female face. Roughly carved, and obliterated by weather. *Lydae*. Presented by J. Theodore Bent, Esq., 1888.

Limestone. Height of front, $6\frac{1}{2}$ inches.

2617. Antefixal tile, terminating in a palmette springing from acanthus leaves.—*Blacas Coll.*

Parian marble. Height, 10 inches; length, 1 foot 3 inches.

2618. Relief, which, from its concave form, has probably been applied in the interior of a circular building. Within a panel having an enriched moulding of ivy-leaves is a festoon composed of two vine-branches suspended from two half bulls' skulls, their ends tied by a sash. Above the centre of the festoon is the head of a young Satyr crowned with ivy. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Length, 2 feet $1\frac{1}{2}$ inches; height, 1 foot $2\frac{1}{2}$ inches. *Mus. Marbles*, II., pl. 10; *Ellis, Town. Gall.*, II., p. 294; *Cavaceppi, Raccolta*, III., pl. 2; *Græco-Roman Guide*, II., No. 94.

2619. Relief, which, from its convex form, has probably decorated the outside of a circular structure. Within a panel having an enriched moulding of ivy-leaves is an

arabesque, consisting of two stems issuing from the same root of acanthus and curling spirally in opposite directions. Below the root are a cock and two doves; perched about the spirals are three birds, one pecking at an insect; at the right-hand corners are a seventh bird and a snail. 1st-2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Length, 2 feet $3\frac{1}{2}$ inches; height, 1 foot $2\frac{1}{2}$ inches. *Mus. Marbles*, II., pl. 14; Ellis, *Town. Gall.*, II., p. 294; Bellori, *Numismata Ephesia*, &c., pl. 8 (in Gronovius, VII.); Cavaceppi, *Raccolta*, III., pl. 2, fig. 2; *Græco-Roman Guide*, II., No. 91.



Fig. 69. No. 2620.

2620. (Fig. 69.) Tablet, on which Dacian armour is sculptured in relief, consisting of two helmets, a cuirass composed of scales, another cuirass, a linen tunic, three

oblong and four oval shields, two swords in scabbards, a battleaxe, four javelins, a quiver full of arrows, a loose arrow, and a short pouch, probably worn at the side of the archer to hold a few arrows; a standard, in the form of a dragon's head, tied with bands; and a ram's head, the ornamental termination of a battering ram. The whole is surrounded by an egg-and-tongue border. It is not known whence this relief was obtained; it may have formed a panel in some arch or other monument of Roman triumph of the 1st cent. A.D.—*Towneley Coll.*

Parian marble. Height, 2 feet 8 inches; width, 2 feet 9 inches.

Much mended, but the restorations seem to be unimportant. Ellis, *Town. Gall.*, II., p. 150; *Græco-Roman Guide*, II., No. 13. Sent from Rome by Gavin Hamilton. For Dacian armour cf. Fröhner, *La Colonne Trajane*, I., pls. 7-23. For the dragon standard see *ibid.*, pl. 21, and *Bull. d. Comm. Arch. Com.*, VII., p. 140.

- 2621.** Pedestal of a statue, having an inscribed panel on the front. On the left, in relief, is a flamen's cap (*apex*) on a cippus. On the right, in relief, is a trophy consisting of a cuirass, with Gorgoneion on the breast, sword, helmet, and greaves.

Inscribed: *Divi Iuli flamini C. Antonio M(arci) f(ilio) Volt(inia) Rufo, flamini divi Aug(usti) col(oniae) cl(aræ) Aprensis et col(oniae) Iul(iae) Philippens(is) eorundem et princip(al)i item col(oniae) Iul(iae) Parianae, trib(un)o mil(itum) coh(ortis) XXXII voluntarior(um), trib(un)o mil(itum) leg(ionis) XIII Gem(inae), praef(ecto) equit(um) alae I Scubulorum, Vic(us) II.*

The second district (*vicus*) at Alexandria Troas here dedicates a statue to C. Antonius Rufus. Inscriptions are also extant with dedications by the seventh, eighth and ninth districts. 1st cent. A.D.—*From Alexandria Troas.*

Parian marble. Height, 4 feet 10 inches. Purchased, 1853. *Arch. Zeit.*, 1853, p. 385; *C.I.L.*, III., 386. The apex is engraved, Daremberg and Saglio, *Dict. des Antiquités*, s. v. Flamme, fig. 3108.

- 2622.** Part of pedestal with a large spear-head in relief, with a peg passing through the haft at right angles. Above it an honorary inscription: 'Ιάσων 'Ιερωνύμ[ου] Βάλαγρον 'Εκατων[ύμου] τὸν πρὸς μητρὸς θεῖον. The stone may have formed part of a pedestal of a statue erected by Jason, in honour of his maternal uncle Balagros.

The spear-head is used as an emblem, in the parts of Caria adjoining Amyzon, perhaps as a sign of Zeus Stratios. It occurs on the coins of Cha[lcator?], which has been fixed at Kara-koyun, seventeen miles to the south, and in a temple at Baghajik, six miles to the south. The name Balagros occurs on another inscription of Amyzon.—*Amyzon (Caria)*.

Parian marble. Height, 1 foot 6 inches; width, 1 foot 10 inches. Obtained by J. T. Wood. For the spear-head cf. Myres and Paton, *Journ. of Hellen. Studies*, XVI., pp. 211, 213; *Cat. of Greek Coins in Brit. Mus.*, Caria, p. 79. For Balagros see *Journ. of Hellen. Studies*, XVI., p. 232.

- 2623.** Lion, in relief, walking to the right. The head is somewhat mutilated, but he may have had some animal in his mouth. The relief stands out from a salient moulding, such as that at the foot of a pilaster or pedestal.—*Carthage*.

Marble. Height, 1 foot 3 inches; width, 1 foot 6½ inches. From the excavations of Sir T. Reade, 1835-6. Bought, 1850.

- 2624.** Part of a balustrade. A terminal figure, bearded, and having long hair bound with a taenia, with the lower end of the term worked to stand in a socket. At each side are grooves for a stone railing to be let in. Late Roman work.

Marble. Height, 3 feet 1 inch. For the form and purpose of the term compare the terminal figures from Welschbillig. Hettner, *Steindenkmale . . . zu Trier* (1893), p. 251.

- 2625.** Fragment from a balustrade. Thin slab, with simple mouldings on one side, and with bars intersecting, in low relief, on the other. At the points of intersection are imitations of rivet heads.—*Carthage*.

Marble. Height, 1 foot; width, 1 foot 2 inches; thickness, $1\frac{3}{4}$ inches. Excavated by Dr. N. Davis, 1857.

- 2626.** Fragment of a shaft of a plain column, of the Roman period.—*Surrendered at the capitulation of Alexandria, 1801*.

Red porphyry. Height, 8 feet 1 inch; diameter, 2 feet 6 inches.

- 2627, 2628.** Two square moulded pedestals, surmounted by circular bases of columns.—*Plain of Troy. Elgin Coll.*

Marble. Height, 2 feet 5 inches; diameter of foot of column, 1 foot $5\frac{1}{2}$ inches. *Synopsis*, Nos. 329 (204) and 318 (210); Ellis, *Elgin Marbles*, II., p. 169.

- 2629.** Hexagonal basin. The sides are decorated with panels in low relief, containing lozenges, ovals, etc.

Marble. Height, 1 foot $3\frac{1}{2}$ inches; length of each side, 1 foot 3 inches.

- 2630.** Hexagonal basin, similar to the preceding example.

Marble. Height, 1 foot $2\frac{1}{2}$ inches; length of each side, 1 foot 5 inches.

- 2631.** Part of a square Byzantine cap, used at a later time as a basin, or mortar, for which purpose it has been hollowed out. On two sides is a scroll of acanthus leaves in high relief, in which are a bird and a doubtful quadruped. Above are a maeander and egg-and-tongue patterns.

Limestone. Height, 9 inches; length of each side, 1 foot 1 inch. Bought, 1849.

- 2632.** Fragment of Byzantine work, in relief, probably from the side of an arch, one end being curved. Along the middle is a floral scroll. On the inner side of this are: a lion, a lion attacking a horse, a Gryphon, a stag, a lion attacking a stag, and the hind-quarters of a deer. On the outer side of the middle are two sea-lions, a winged sea-goat, a dolphin, two winged sea-monsters, a winged sea-lion, a dolphin, and the hind part of a sea-monster. Outside of this band is an astragalos border.—*Carthage*.

Marble. Length, 2 feet 11 inches; width, 9 inches. From the excavations of Dr. N. Davis, 1859.

- 2633.** Fragment of Byzantine (?) relief, with a scroll of foliage and chevron pattern.

Marble. Height, 10 inches; width, 8 inches.

- 2634.** Fragment of a door jamb of Byzantine (?) work. On two sides, there is a scroll of a vine, much obliterated.

Marble. Height, 3 feet 6 inches; width, 1 foot 2 inches; depth, 9 inches.

SCULPTURES OF MODERN OR DOUBTFUL ORIGIN IN THE ANCIENT MANNER.

- 2650.** Profile bust in high relief, of an unknown person, perhaps a philosopher. The head, which is very similar to No. 2651, is that of a man of advanced age, bending forward to the right. He is closely shaven, with sparse hair, and bald over the forehead. Rather less of the bust is preserved than in No. 2651. It is draped in the same fashion in a tunic, with a mantle thrown over the left shoulder.

For the probable modern origin of the medallion compare No. 2651.—*Towneley Coll.*

Marble. Height, 2 feet 7½ inches; width, 2 feet. Brought to England by Sir William Stanhope, who placed it in his villa at Twickenham. *Mus. Marbles*, X., pl. 57, fig. 2; Ellis, *Town. Gall.*, II., p. 153 (vi. 8); *Græco-Roman Guide*, I., No. 49.

- 2651.** Profile bust, in high relief, of an unknown person, perhaps a philosopher. The head is that of a man of advanced age, bending forward to the right. He is closely shaven, with sparse hair, and bald over the forehead. The bust is complete to the waist, and is draped in a tunic; a mantle is thrown over the left shoulder.

This relief and the cognate one, No. 2650, are so alike in all respects that they must have been derived from a common Italian source, though they reached the Towneley collection by separate roads. The treatment and form of the reliefs are not antique.—*Towneley Coll.*

Marble. Height, 2 feet 5 inches; width, 2 feet 1 inch. Purchased from a palace at Florence, in 1771. *Mus. Marbles*, X., pl. 57, fig. 1; Ellis, *Town. Gall.*, II., p. 153 (vi. 1); *Græco-Roman Guide*, I., No. 48.

- 2652.** Bust of Julius Caesar (?). The head is that of an elderly man, with sparse hair, compressed lips, and aquiline nose. The bust is draped about with a cloak, and the head is half turned to its left. The work is evidently modern.

Italian marble. Height, 1 foot 10 inches.

- 2653.** Bust of a youth, of the Claudian house. The hair falls in short locks over the forehead. At the top and back it is unworked. The bust appears to be modern. If antique, it has been worked over past recognition.

Italian marble. Height, 1 foot 1 inch.

- 2654.** Bust of Antinous, with the head turned to his right shoulder, and slightly downwards. The bust is probably

modern.—*Rome. Presented by the Rev. Greville Chester* 1890.

Marble. Height, $10\frac{1}{2}$ inches.

2655. Head of Antinous, in relief to left, with curling hair. From a relief, of which the ground has been cut away round the head. This is evidently a modern work.—*Hamilton Coll.*

Marble. Height, $5\frac{1}{4}$ inches. *Synopsis* (1808), p. 103, No. 29.

2656. (Fig. 70.) Bust of Faustina the Elder (?). Female head, with hair brought to each side over the ears and gathered in a coil at the back of the head. The eyebrows and pupils of the eyes are incised. The head is intact, except for a few bruises of the surface. It is set in a socket in a bust draped in a tunic, fastened with studs along the shoulders.

The whole is an imitation of the antique, and is undoubtedly modern.

The head is of Pentelic marble; the draped bust is mottled black and white. Height, 2 feet 1 inch.



Fig. 70. No. 2656.

2657. Bust of a young man to below the breast, with head half turned to his right, and having short curls rising up above the forehead.

The bust is obviously modern, and the head is probably modern also, notwithstanding the restoration of the nose.

—*Temple Bequest.*

Italian marble. Height, 2 feet $1\frac{1}{2}$ inches.

2658. Bust of Athenè, wearing the Gorgoneion. The head of the Gorgon, of ideal type, with long hair, is worn by Athenè high on her head. The hair of the goddess is brought to each side to the back.

The type is very rare (compare, however, Athenè on an early gem from Cyprus, *Arch. Anzeiger*, 1890, p. 101), and the authenticity of the work is doubtful.—*Temple Bequest*.

Alabaster (?) head, restored with a nude marble bust. Height, $8\frac{1}{2}$ inches. Compare the head, *Specimens*, II., pl. 44 (= *Annali dell' Inst.*, 1839, pl. K), which also appears questionable.

2659. Head of Dionysos, larger than life, wearing a florid wreath of grapes and vine leaves.

Italian marble. Height, 1 foot 10 inches.

2660. Torso of a female figure, draped in tunic and diploidion, standing with the right leg crossed over the left, the right arm across the breast and the left hand on the thigh. She has a stump at her side. The sculpture, which is affected and minute, is clearly modern.

Fine white marble. Height, 10 inches. Obtained from Arnitha in Rhodes, by A. Biliotti, 1874.

2661. Relief of a slave boy, standing with his legs crossed and his head turned to the left, wearing a short tunic, leaving the right shoulder bare. He has an oil flask and strigil hanging from the left hand. The boy's face appears to have been mutilated by intention.

The left edge of the slab has been bevelled off for some independent purpose.

This relief, long regarded as suspect, has lately been defended by Conze, who compares it with another example now at Athens, in many respects parallel. In the present relief, however, the sinking round the outlines, the

tooling of the background, the rough and vague treatment, alike of the draped surfaces and of the nude, are all unfavourable signs. The relief is no doubt copied from an ancient original, but it appears to be a modern work by a clumsy hand.—*Presented by the Duke of Northumberland, 1852.*

Greek marble. Height, 6 feet 2 inches. *Arch. Anzeiger*, IX., p. 129; Conze, *Attische Grabreliefs*, pl. 273; No. 1266.

2662. (Fig. 71.) Sepulchral relief, probably modern. Within an arched and moulded panel a girl (?) is seated on rocks, with her right hand to her chin, and with some object in her left hand. Long tresses of hair fall on the shoulders. She wears a long tunic, mantle and petasos.

In very low relief are: a palm branch on each side of the panel; a wreath above it; a flaming altar between two serpents below it. The figure has been called Mercury, but distinctive attributes are wanting. The sex is probably female.—*Towneley Coll.*



Fig. 71. No. 2662.

Marble. Height, 2 feet 4 inches; width, 1 foot 7 inches. Ellis, *Town. Gall.*, II., p. 147. The relief was formerly in the Villa Montalto.

2663. (Fig. 72.) Fragment of a votive (?) relief, probably modern. A man, girded round the waist, while his upper part is nude, leads a bull to the right to a sacrifice, holding it by the horns. The bull wears

a halter, and has a sacrificial sash hanging across its body.

Parian marble. Height, $9\frac{3}{4}$ inches; width, 11 inches.

- 2664.** Fragment (perhaps modern) of the left lower corner of a relief. A female figure (head wanting) stands to the front, with a rod held in the right hand, which hangs by the side. She wears sandals, tunic, and a large mantle. The right shoulder of the tunic has fallen to near the elbow. On the left edge is a moulded frame.

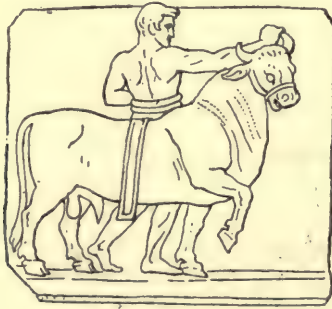


Fig. 72. No. 2663.

The edges of the fragment have been smoothed off by a modern hand, but the whole work is not free from suspicion.—*Hamilton Coll.*

Marble. Height, $9\frac{1}{2}$ inches. *Synopsis*, 1808, p. 106, No. 56.

- 2665.** Fragment of a modern relief, on part of the circumference of a marble vase. On the left is a female figure, stepping to the left, with a wreath in her left hand. She wears a long chiton and mantle, and wears a calathos. Two figures follow, side by side, namely, a draped bearded figure, holding out a patera in his right hand, and a woman, with long chiton, mantle and calathos, who holds

a distaff in the left hand and a rod in the right hand.—*Temple Bequest.*

Marble. Height, 3 feet 1 inch; width, 1 foot $9\frac{1}{2}$ inches.

2666. (Fig. 73.) Oblong panel, with a conventionally treated floral ornament of olive, pine and myrtle, with two birds perched on the sprays.—*Towneley Coll.*

Italian marble. Height, 3 feet $11\frac{1}{2}$ inches; width, 8 inches. The panel has been applied to some purpose for which the back has been sawn so as to leave feather edges at each side of the relief.

2667. (Fig. 74.) Oblong panel, treated similarly to No. 2666, with a floral ornament of vine, olive and myrtle, and with remains of three birds on the sprays.—*Towneley Coll.*

Italian marble. Height, 3 feet $11\frac{1}{2}$ inches; width, 6 inches. The back has been sawn to feather edges, and the left-hand edge of the subject has had two inches roughly chiselled away.



Fig. 73.
No. 2666.



Fig. 74.
No. 2667.

2668. Panel relief of Kydippè, Cleobis and Biton. In a long panel with a leaf border are the following subjects in

order from the left: a woman to the right; female figure (who should be Hera) enthroned on a lofty pedestal, to the right, with ears of corn in her left hand; woman (Kydippè) making obeisance to the goddess, and offering a large wreath; a basket heaped up with flowers; a female figure dragging a goat by the fore-legs; an empty chariot, of ornate design, drawn to the right by the two youths Cleobis and Biton.

Inscribed above the basket ΣΑΛΠΙΟΝ (*sic*).—*Temple Bequest*.

Parian marble. Height, 1 foot $2\frac{1}{2}$ inches; width, 4 feet $\frac{1}{2}$ inch. It seems likely that this is one of the two modern reliefs mentioned in Welcker's ed. of Müller's *Arch. der Kunst* (1848), p. 726. For an ancient example of the subject (at Venice), see *Arch.-Epigr. Mittheilungen aus Oesterreich*, VII., pl. 2. For another forged signature of Salpio, also on a relief which seems to be modern, see *Arch. Zeit.*, 1870, pl. 27.

- 2669.** Panel relief, with allegorical figures. The upper margin is curved forward, with an egg-and-tongue moulding. Below is an acanthus moulding and a long panel, with the following subjects in order from the left: a flaming torch, held by a figure not extant; a bull decked with fillets and held by a draped figure holding an oinochoè. Beside this figure is inscribed ΚΙΡΟΝΟΣ (a mistaken reading for ΧΡΟΝΟΣ in the early copies of the Apotheosis of Homer relief, No. 2191). Next to the right are: a vase on a circular altar; a draped female figure seated, inscribed ΤΡΑΤΩΔΙΑ (*sic*); a serpent coiled round a stem of a tree; a figure kneeling to the left with a jug and basin inscribed ΟΔΥΣΣ[ΕΙΑ]. For this also compare the Apotheosis of Homer relief.—*Temple Bequest*.

Italian marble. Height, 1 foot $2\frac{1}{2}$ inches; width, 3 feet 1 inch. The relief is broken at both ends.

- 2670.** Panel relief: Achilles and Briseis. The figures, from the right, are: a herald (half missing) walking to right; another herald walking to the right, leading Briseis by

the hand ; Patroclus placing his left hand on her shoulder ; Achilles seated to the right, looking back to the left, with his helmet beneath his chair.

The relief appears to be a modified copy of a panel by Thorwaldsen, now at Woburn Abbey, while the fractures, etc., are intentionally deceptive.—*Temple Bequest*.

Marble. Height, 2 feet $3\frac{1}{2}$ inches ; width, 4 feet 4 inches. For the Thorwaldsen relief, see A. H. Smith, *Cat. of Sculpture at Woburn Abbey*, p. 14.

- 2671.** Goat's head to the front, in high relief, in the middle of a circular medallion. This relief can hardly be antique.

Black basalt (?). Diameter, 1 foot 3 inches. Van Rymdyk, *Museum Britannicum* (1791), p. X.

- 2672.** Relief, in the style of the Hellenistic (?) landscape subjects. A bull stands to right, confronting a cow suckling a calf standing to left. In the background on the right a temple with half open doors and a Gorgoneion in the pediment. On the left is a piece of wall, with water flowing from a bearded mask into a large basin. Behind it a tree.

Marble. Height, 1 foot $2\frac{1}{2}$ inches ; width, 1 foot 7 inches.

- 2673.** Sepulchral vase, inscribed *Clodiae Romullae* in an incised tablet.

Italian marble. Height, $9\frac{3}{4}$ inches. *C.I.L.*, VI., 15839.

- 2674.** Sepulchral chest with cover. On the front, within a moulded panel, is an armed horseman galloping to the left, with a boar running at his side. On the right is a tree. At each end is a shield with sword and spear. Inscribed on the back *D(is) M(anibus). Chrisanthus Tryphosae alumnae memoriae causa*. The cover is in pediment form, with a rosette in the pediment, and a palmette at each angle.

Italian marble. Height, without cover, 9 inches; width, $11\frac{3}{4}$ inches. Formerly "Apud Marium Delfinum." Boissard, Part V., pl. 110 (the end subject is drawn in the pediment of the cover); *C.I.L.*, VI., 14773 (where see references to early copyists).

2675. Sepulchral chest with cover. On the front are half-length figures of a man and woman, draped, in a lunette with floral ornaments in the spandrels. At each end in relief are a box, a cymbal, a key, and other objects. Inscribed on the back *D(is) M(anibus). Plocusae suae Aldvovorix Autu. Col. Vic. Sequan.*

Marble. Height (without cover), 9 inches; width, $11\frac{1}{2}$ inches. Boissard, Part V., pl. 59. *C.I.L.*, VI., 3190*.

2676. Barrel, inscribed on the end with a modern inscription: *Dionusio Libero. sanctissimo M. L. Kotta. cen ex. u. p. u. s haeres. huc. quotannis. Falerni. amphoras. ii. ex. test. fundito.* —*Towneley Coll.*

Marble. Height, 8 inches. "Said to have been found near the walls of Rome." Ellis, *Town. Gall.*, II., p. 312; *C.I.L.*, VI., 3513*.

2677. Barrel, rudely and hastily inscribed on the side with the same inscription.

Alabaster. Height, 8 inches; diameter, $6\frac{1}{2}$ inches. Bought, 1818. Ellis, *Town. Gall.*, II., p. 312; *C.I.L.*, VI., 3513*.

CASTS OF ANTIQUE SCULPTURE.

The British Museum possesses a small number of casts from the antique, in addition to those already described in Vols. I., II. of this Catalogue.

2688. Cast of a bronze statue of a charioteer. Standing male figure wearing the long sleeved robe of a charioteer, with a broad girdle. The hair is short, with close-lying curls,

the ringlets in front of each ear alone being freely treated. It is confined by a fillet, having an incised maeander pattern originally inlaid with silver. The eyeballs in the original are of light paste, with dark pupils. The whole is an example of ripe archaic art.

With the principal figure were found a bunch of reins, held by the extended right hand, portions of at least two horses and a chariot pole; also the arm of a second figure which was a woman or boy. The whole was, therefore, a chariot group. It is also probable that it stood on an inscribed pedestal, in part preserved, with the name of Polyzalos, brother of Gelon and Hieron of Syracuse. The name of Polyzalos appears to have been inserted as an alteration in an inscription already engraved, and it may therefore be conjectured that Polyzalos completed the dedication of an offering begun by one of his brothers, probably Gelon.

The date would in that case be between 482 and 472 B.C.—probably soon after the death of Gelon in 478 B.C. The original was excavated by the French at Delphi, May, 1896.—*The cast was presented by the French Minister of Public Instruction, 1899.*

Height, 5 feet 10 $\frac{3}{4}$ inches. Homolle, *Mon. Piot*, IV., pls. 15, 16; p. 169; *Arch. Anzeiger*, 1902, p. 11; Mansell, No. 1479.

2689. Cast of a female head (Hera?) from the temple of Hera at Argos. The hair is brought down in waves from each side of the face, and long tresses fall down the back of the neck. A part of the hair is gathered in a double plait over the middle of the forehead, and a broad taenia passes round the head. A finely preserved work of the middle of the fifth century B.C. The original of Parian marble is in the National Museum at Athens.

Presented by Prof. Kavvadias, through Dr. Waldstein, 1892.

Height, 1 foot. Waldstein, *American Journ. of Archaeology*, VIII., pl. 9, p. 199; *Argive Heraeum*, I., frontisp. and pl. 36; p. 189; Overbeck, *Sitzungsb. d. k. sächs. Ges., Phil.-Hist. Cl.*, 1893, pl. 1; p. 31; Gardner, *Handbook*, p. 340.

- 2690.** Cast of a helmeted head, with deeply sunken eyes and upward glance. Probably a head of a hero, from the east pediment of the temple of Athenè Alea at Tegea, and assigned with great probability to Scopas. The subject was the Hunt of the Calydonian Boar. The original, of Dolianà marble, is in the National Museum at Athens.

Height, 1 foot 2 inches. *Athen. Mittheilungen*, VI., pl. 15; Brunn, *Denkmaeler*, No. 44; Gardner, *Handbook*, p. 379.

- 2691.** Cast of a male head, with short hair and upward glance. Probably from the same pedimental group as No. 2690. The original, of Dolianà marble, is in the National Museum at Athens.

Height, 9 inches. *Athen. Mittheilungen*, VI., pl. 14; Gardner, *Handbook*, p. 379; Brunn, *Denkmaeler*, No. 44.

- 2692-2694.** Further casts of fragments from the temple of Athenè Alea at Tegea, viz.: **2692**—Part of the boar's head (*Athen. Mittheilungen*, vi., pl. 15). **2693**—Right knee of a kneeling figure (*ibid.*, p. 395). **2694**—Left male elbow, said to be of Parian marble; its connexion with the temple is therefore doubtful (*ibid.*, p. 396, g).

- 2695.** Cast of the lower part of a seated and draped female figure. The figure has been attributed to the west pediment of the Parthenon, but this theory cannot be established. The original is in the Museum of St. Mark at Venice.

Height, 2 feet 10 inches. Waldstein, *Arch. Zeit.*, 1880, pl. 7; p. 71; *Essays on the Art of Pheidias*, pl. 5, p. 120; *Elgin Room Guide*, II., No. G. 5.

- 2696.** Hermes and the babe Dionysos. Cast of the group by Praxiteles, found at Olympia in 1877. Hermes stands, lightly leaning on the stem of a tree covered with drapery. The child, on his left arm, is stretching his hand to some object, probably a bunch of grapes, held out in the missing right hand of Hermes.

The statue is assigned to Praxiteles on the authority of Pausanias (v., 17, 3). The original, of Parian marble, is preserved in the Museum at Olympia.

Height of ancient portion of torso, 5 feet $3\frac{3}{4}$ inches. Brunn, *Denkmaeler*, Nos. 466, 467; Treu, *Olympia*, III., pls. 49-53; text, III., p. 194; Frazer, *Pausanias*, III., p. 595. The principal examples of the motive of the bunch of grapes are a Pompeian fresco of a Satyr and Dionysos (*Jahrbuch des Arch. Inst.*, 1887, pl. 6); a terracotta statuette in the British Museum of a Satyr and Dionysos (Hutton, *Greek Terracotta Statuettes*, fig. 35). Compare also the relief, *Journal of Hellen. Studies*, III., p. 89.

- 2696*.** Cast of the foot of the Hermes (No. 2696).

Length, 1 foot $3\frac{1}{2}$ inches. Treu, *Olympia*, III., pl. 52.

- 2697.** Cast of a female head found together with a torso in 1837 at Athens. The connexion of the two has been a matter of doubt, but it is probable that they belong together and are part of a figure of Nikè, of the fourth century B.C. The original is in the National Museum at Athens.

Height of head, 1 foot $6\frac{1}{2}$ inches. Brunn, *Denkmaeler*, No. 49; Kavvadias, *Catalogue*, I., No. 233; *Elgin Room Guide*, II., No. G. 3.

- 2698.** Casts of fragments of the Lion of Chaeronea. The lion was erected in memory of the three hundred youths of the Theban Sacred Band who fell at Chaeronea in the battle which made Philip master of Greece (338 B.C.).

The lion is mentioned by Pausanias (ix., 40, 5), who states that on the road to Chaeronea there was a general tomb (polyandrion) of the slain Thebans, with no inscription, but having a figure of a lion for its crowning ornament.

The fragments were found and excavated in 1818 by a party of Englishmen, who were prevented by difficulty of transport from carrying out their intention of removing them to the British Museum (*Trans. of R. Soc. of Lit.*, 2nd ser., viii., p. 1; Böttiger's *Amalthea*, iii., p. 390, repeating the account in the *Literary Gazette*, April 24, 1824). It is commonly stated that the lion was blown to pieces at the time of the War of Independence, by treasure seekers, but the chief fragments are now in the state in which they were discovered (cf. the sketch made by Dupré in 1819, *Voyage à Athènes*, p. 31, pl. 17).

The restoration of the lion was first proposed by Lord Byron. A second scheme was brought forward by Welcker in 1842, but its execution was prevented by the revolution of September 1843. Fresh proposals were made by the Greek Archaeological Society in 1880, and as a first step the polyandrion was excavated. The enclosure was found to contain the skeletons of 254 persons who had evidently been killed at the same time in battle.

The restoration of the lion has not yet been accomplished.

The original is of grey Boeotian marble, and the estimated height was 12 feet 7 inches. For a restoration (by Siegel) and for the earlier literature, see Welcker, *Alte Denkmäler*, V., p. 62, pl. 4; *Monumenti*, and *Annali dell' Inst.*, 1856, pl. 1 and p. 1. For the excavations in the polyandrion see *Ἀθήναιον*, VIII., pp. 153, 486; IX., pp. 321, 347, and plan; *Πρακτικά*, 1880, p. 22; *Rev. Arch.*, 1880, II., p. 182.

(a) Cast of the head of the Lion of Chaeronea. The head is that of a seated lion looking to the front; the lips

are drawn back and the teeth are slightly parted. Compare the small seated lion, No. 2127.

Height of the face, at the base of the mane, 3 feet. Mitchell, p. 524.

(b) Cast of the hind paws and part of the hind-quarters of the lion, together with a part of the plinth on which he is sitting.

- 2699.** Cast of an anthemion ornament from the head of a stèle. An acroterion and palmette ornament spring from acanthus leaves; below, an egg-and-tongue moulding. The original (of the 4th cent. B.C.) is at Athens.]

Height, 2 feet. *Synopsis* (1848), No. 437.

- 2700.** Cast of a relief from the head of an Athenian treasure list (400-399 B.C.). Athenè, standing, armed with a spear, clasps the right hand of a female figure with a sceptre, a personification of doubtful interpretation. The original is in the National Museum at Athens.

Height, 2 feet 4 inches. Le Bas, *Mon. Fig.*, pl. 42; *Inscriptiones Graecae*, II., 643. For further references see Reinach-Le Bas, p. 67.

- 2701.** Cast of a fragment of relief, with the side of a trireme. The horizontal bands represent two waling-pieces and a gunwale. Nine rowers are seen on the upper bank, with oars passing over the gunwale to the water. The oars of the second bank seem to pass from under the gunwale, but should probably have port-holes between the gunwale and the upper waling piece. The oars of the third bank have port-holes above the lower waling-piece.

On the upper deck are two recumbent figures, draped about the legs, and lost above the waist.

The original, of marble, was found on the Athenian Acropolis about 1852.—*The cast was presented by Sir Patrick Colquhoun, 1874.*

Height, 1 foot 2 inches; width, 1 foot 8 inches. *Elgin Room Guide*, II., No. G. 10; Torr, *Ancient Ships*, pl. 5, No. 21; p. 45. For earlier literature, see Wolters, No. 1194. Compare a drawing of a relief with part of a very similar ship, and above a large male figure and a dog, in the dal Pozzo-Albani collection of drawings (Brit. Mus., Dept. of G. and R. Antiqs.), I., p. 171.

- 2702.** Cast of the sepulchral relief of Euthylea. A woman standing, and another sitting, clasp hands. A bearded figure stands watching on the right. Above are a pediment and acroterion.

Inscribed Εὐθυλέα Διογένο(υ)ς θυγάτηρ.

The original (of the 5th cent. B.C.), from Athens, is now in the Louvre.

Height, 1 foot 9½ inches. Le Bas, *Mon. Fig.*, pl. 72; Conze, *Attische Grabreliefs*, I., No. 348; pl. 87.

- 2703.** Cast from a sepulchral relief. Within a panel a seated woman, Nikè, clasps the hand of a standing draped man. A diminutive girl leans on her knee. Above are two rosettes and an egg and tongue moulding.

Inscribed Νίκη Δωσιθέου Θασία, χρηστή καὶ φιλόστοργε, χαῖρε.

The original was found at Tenos, and is now at Athens.

Height, 3 feet 3 inches. *Exp. de Morée*, III., pl. 18, figs. 2, 3; p. 8; *C.I.G.*, add. 2346c; Kavvadias, *Cat. of National Museum*, I., No. 1028.

- 2704.** Cast from the sepulchral stelè of Epicrates. Two rosettes are surmounted by an acroterion of palmette form springing from acanthus leaves.

Inscribed Ἐπικράτης Κηφισίου Ἰωνίδης.

The original, which is of Pentelic marble (about 400 B.C.) and was probably found in Salamis, is now at Athens.

Height, 4 feet 3 inches. *Exp. de Morée*, III., pl. 23, figs. 1, 2; *Inscriptiones Graecae*, II., 2123; Kavvadias, *Cat. of National Museum*, I., No. 862.

- 2705.** Cast of upper part of a sepulchral relief. Youth standing, with bird in left hand and right hand raised; behind it a bird-cage. A cat lies on the top of a stelè, against which a slave boy is leaning. The original, from Salamis, is at Athens.

Height, 3 feet 2 inches. The crowning palmette ornament is wanting; Conze, *Attische Grabreliefs*, No. 1032, pl. 204; Wolters, No. 1012.

- 2706.** Cast of a sepulchral relief. A youth stands holding a horse, while he gives drink to a snake coiled about the stem of a tree. Two birds are perched in the tree, about which armour is grouped. A boy advances with a helmet and a palm branch. Behind him is an ornate amphora on a cippus. The relief is bounded by pilasters and an entablature. This is a very late example of the type of heroified horseman, discussed above, vol. i., p. 301. The original, from Luku, is in the National Museum at Athens.

Height, 2 feet 1 inch. *Exp. de Morée*, III., pl. 91. For further refs. see von Sybel, No. 574.

- 2707.** Cast of a relief in the Villa Albani at Rome. On the left is a female figure, seated with a mirror and pomegranate; in the centre a candelabrum; on the right Athenè; in the background a temple and altar. Of the whole, however, apparently only the left-hand lower corner, with the seated figure (as far as the wrists and middle of the thighs) and the rabbit, is antique. These appear to belong to an Attic relief.

Height, 3 feet 7 inches. Müller-Wieseler, *Denkmaeler*, II., pl. 24, No. 257; Michaelis, *Arch. Zeit.*, 1871, p. 138, note.

- 2708.** Cast of a bronze right foot from a male statue, slightly above life size. The original is still attached by lead to a stone pedestal, and from the position of the two feet it

seems likely that the statue was that of an athlete, perhaps a boxer. The work is assigned (by Furtwaengler) to the third century B.C. The original was discovered in the German excavations at Olympia in 1878.

Length, $11\frac{1}{2}$ inches. *Elgin Room Guide*, II., No. K. 4. Furtwaengler, *Die Bronzen von Olympia (Olympia*, edd. Curtius and Adler, IV.), pl. 3, p. 11.

- 2709.** Cast of the chair of the priest of Dionysos Eleuthereus found at Athens in 1862. The two lower ranges of seats in the theatre of Dionysos bore inscriptions which showed that they were reserved for various official dignitaries. The chair here described is placed in the centre of the lowest row, possesses arms, and was evidently the post of highest distinction in the theatre.

On the back of the seat inside, two Satyrs, placed back to back, are turned in opposite directions, with their arms bent back; from them hangs a conventionally treated bunch of grapes.

On the outside of each arm of the chair a winged male figure is stooping down, setting two cocks to fight. The reliefs are considerably worn. The space behind these figures is filled up with a curved ornament in relief, terminating in an acanthus leaf. Below the relief is a horizontal moulding, bent round at one end and terminating in a swan's head. The leg of the seat terminates in a lion's claw, and is ornamented at the side with a spiral in relief. On the front of the chair below the seat is a relief, representing two figures in Persian costume, each attacking a lion-headed and horned Gryphon with a harpè. There is a marked contrast between the freely treated figures with the cocks and the strongly decorative Asiatics and Gryphons. The Satyrs, conventionally posed, but freely treated, occupy an intermediate position. Below is the inscription *Ἱερέως Διονύσου Ἐλευθερέως*, which declares this to be the chair of the priest of Dionysos

of Eleutherae. Later Attic work, for the most part of a tectonic character.—*Presented by Miss Winifred Wyse, 1864.*

Height, 3 feet 2 inches. *Rev. Arch.*, VI. (1862), pl. 20; *Inscriptiones Graecae*, III., 1, p. 79; *Elgin Room Guide*, II., No. G. 1; Mansell, No. 617.

2710. Cast of one of the chairs from the theatre of Dionysos at Athens. The inscription shows that this chair is one of those set apart for the ten Athenian chief magistrates called strategi. This is sculptured out of a block of marble in very low relief in the form of a chair, such as was in use in Greek households and such as we see in vase pictures.—*Presented by Miss Winifred Wyse, 1864.*

Height, 3 feet 4 inches. *Elgin Room Guide*, II., No. G. 2.

2711. Cast of the angle of a base (?) found near the Parthenon in 1838 and now at Athens. On both faces are reliefs, which show that the base supported a votive offering. On the front are two winged Victories confronted; one is placing a helmet on a trophy, to which a shield is attached. On the left is part of the wing of another Victory. Above the relief are remains of an inscription, probably a dedication. On the return face is a Victory carrying a tripod, assisted by a second figure (probably also a Victory), of which an arm alone remains. 4th cent. B.C.

Height, 1 foot 8 inches. *Ephemeris Arch.*, pl. 913; *Arch. Zeit.*, 1867, p. 94; *Elgin Room Guide*, II., No. G. 9; Wolters, No. 1184.

2712. Cast of a group in relief: goat-legged Pan and a Nymph. Pan is seated on a rock with his legs crossed. The upper part of his body is broken away, but he may have been playing on the syrinx or Pan's pipe. Before him stands a female figure enveloped in an ample mantle which covers the back of her head and passes over the arms. The original (of the 3rd cent. B.C.) is at Athens.

Height, 1 foot 11 inches. Le Bas, *Mon. Fig.*, pl. 59; *Elgin Room Guide*, II., No. G. 8. Arndt, *Einzelverkauf*, No. 1274. For further refs. see Reinach-Le Bas, p. 75.

- 2713.** Cast of a metope. Helios driving his team of four horses to the right. Helios is radiate, and dressed as a charioteer with a long robe and flying chlamys.

The original metope was found by Dr. Schliemann in the remains of a temple at Ilium Novum. It is now at Berlin. The relief probably belongs to the second or first century B.C.—*Presented by Dr. Henry Schliemann.*

Height, 2 feet 10 inches. Schliemann, *Ilios*, p. 623; *Arch. Zeit.*, 1872, pl. 64; p. 57 (Curtius); Roscher, *Lexikon*, I., p. 2005.

- 2714.** Cast of a relief from a sarcophagus, in the cathedral at Girgenti.

Phaedra, seated, seems half in a swoon, and turns to the old nurse. Eros stands by the chair. Eight maids stand with lyres, etc. The field is worked with a pattern of acanthus leaves. Below the relief is an acanthus scroll, combined with heads of animals. On the right and left are groups of a lioness with a stag, and of a lion with a deer.—*Elgin Coll.*

Height, 3 feet 8 inches. *Mus. Marbles*, IX., pl. 27. For the whole of the sarcophagus, see Houel, *Voyage Pitt. de Sicile*, IV., pls. 238, 239; Baumeister, III., p. 1308.

- 2715.** Cast of the sarcophagus formerly known as that of Alexander Severus. On the sides are four scenes relating to the story of Achilles.

(1) On the front, the discovery of Achilles among the daughters of Lycomedes. Achilles starts forward with a sword (restored) and a shield. One maiden, perhaps Deidameia, tries to restrain him, and another raises her hands with a gesture of surprise. On the left are Diomedes, and Lycomedes, who is seated on a chair covered

with a lion's skin. On the right is Agamemnon enthroned, and Odysseus is near Agamemnon. He wears the pileus. The remainder of the scene is occupied by warriors or attendants, of whom three are leading horses. Below is a floral scroll, and above are ornate dentils, marked by acanthus leaves, and with Gorgoneia in the intermediate panels.

(2) On the left end Achilles takes leave of Lycomedes, who is seated, with three daughters standing beside him.

(3) On the right end Achilles is arming. Achilles stands in the centre holding his horse by the bridle. His armour is seen lying on the ground. A young warrior stands on each side of him. On the left is Odysseus, and on the right is a warrior leading a horse. The upper and lower mouldings are ornamented as on the front.

(4) On the back is the embassy of Priam to Achilles. Achilles is seated on the right in an attitude of grief. Priam kneels, with head veiled, and seizes his hand. Hermes stands by Priam. In the middle is the two-horse chariot of Achilles, with an attendant and a warrior. On the left is the mule cart of Priam, from which two attendants in Phrygian costume and a Myrmidon are taking the presents, consisting of armour and vases.

On the cover are two draped figures reclining. One is that of a man with a short beard, and the other is that of a woman, with her hair dressed as in the beginning of the third century A.D. They recline on a mattress spread between two arms, as of a couch. The arms are ornamented with acanthus leaves and terminate in beasts' heads. On the right end are lozenges in low relief, as on the Lycian sarcophagus, No. 957*b*. The mattress is elaborately adorned, in imitation of embroidery or tapestry, with sets of bands of floral scrolls, alternate with groups of hunting scenes in low relief.

The sarcophagus, which contained the Portland vase,

was discovered in the sixteenth century, in a sepulchral chamber under the *Monte del Grano*, a mound two and a half miles from Rome on the road to Frascati. The original, which is of marble, is now in the Museum of the Capitol at Rome.—*Presented by T. Windus, Esq.*, 1848.

Height of sarcophagus, 4 feet 4 inches; length of front, 9 feet 10 inches. For the restorations, which are not considerable, see Robert's drawings. Robert, *Antike Sarkophagreliefs*, II., pls. 14, 15. For the voluminous literature, see Robert, p. 36. For the place of discovery, see Fabretti, *De Aquis et Aquaeductibus Romæ* (Rome, 1680), p. 60, and Robert, p. 35. For the Portland Vase, see *Cat. of Gems in the B. M.*, p. 225.

ADDENDA TO VOLUME I.

- 2725.** (Fig. 75.) Fragment from the Treasury of Atreus at Mycenae. This fragment, which has its beds complete above and below, and a joint on the right side, is part of a member, with a series of palmette-like ornaments, arranged in pairs, and separated by a kind of triglyph pattern.—*Presented by G. Durlacher, Esq., 1900.*

Red marble. Height, $11\frac{1}{2}$ inches; length, 2 feet $4\frac{1}{2}$ inches. This slab had been in London for many years. Compare Perrot and Chipiez, VI., p. 627, fig. 276, and the Knossos frieze, Evans, *Brit. School Annual*, 1900–1901, p. 55.

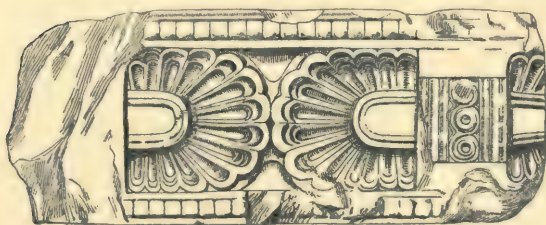


Fig. 75. No. 2725.

- 2726.** Capital from the archaic temple at Ephesus. This capital, which is of a somewhat peculiar form, has been made up from fragments discovered among the foundations of the later temple of Artemis (compare vol. i., p. 25). There is a considerable amount of restoration, which can readily be distinguished, but there is authority for all the parts, except the base of the palmettes, which is to some extent conjectural. The volutes and the spirals on their faces are convex, instead of concave as in later works. The painted pattern which surmounts the flutes is based on existing indications of colour.—*Ephesus.*

Marble. Width across volutes, 9 feet $6\frac{1}{2}$ inches; width of abacus, 6 feet $6\frac{1}{2}$ inches. From the excavations of J. T. Wood.

R. E. Smith, *Journ. of Hellen. Studies*, X., p. 8, superseded by Murray and Watt, *Journ. R.I.B.A.*, 3rd ser., III., pl. facing p. 52; p. 53, fig. 9 (in reverse).

- 2727.** Capital from the archaic temple at Ephesus. This capital, like the preceding, has been composed of fragments. The chief characteristic is the great rosette which occupies the middle of the volutes. The central portion is certain, but the outer margins are somewhat conjectural.



Fig. 76.—Setting-out lines below No. 2727.

On the lower bed of the central fragment, finely drawn setting-out lines were found, consisting of arcs of two concentric circles, struck with radii of $24\frac{1}{2}$ and $24\frac{3}{4}$ inches, and a chord parallel with the face of the capital. (Fig. 76.)—*Ephesus*.

Marble. Width across volutes, 9 feet $7\frac{1}{2}$ inches; width of abacus, 6 feet $10\frac{1}{2}$ inches. From the excavations of J. T. Wood. Murray, *Journ. R.I.B.A.*, 3rd ser., III., p. 54.

- 2728.** Archaic female (?) head. The hair is confined by a broad fillet, with a triple row of conventional curls, partly spiral and partly of rosette form. At the back it is arranged in a system of overlapping layers. A mass is brought up from the back and is confined by the fillet. The sockets of the eyes are hollowed out, and probably contained coloured paste set in bronze.

The sex cannot be determined with certainty. The head-dress is doubtful, but the general contours of the face seem best suited to a female head. The sculpture appears to be Attic work of the last quarter of the sixth century B.C.—*Presented by R. W. Webb, Esq.*, 1892.

Greek marble. Height, $11\frac{1}{2}$ inches. Restored: right ear, nose, part of chin, and part of hair at the back of the head. The head was probably brought from the Mediterranean by Philip Barker Webb, the donor of No. 1705. Reinach, *Rev. Arch.*, 3rd ser., XXI., p. 114; Collignon, *Bull. de Corr. Hellénique*, XVII., p. 294; pls. 12, 13; Mansell, No. 1154.

- 2729.** Head of a Diadumenos. The head is slightly inclined downwards, and to the right. The short curling hair is confined by a broad taenia, which passes across the forehead. In the treatment of the hair there is a marked difference between this and other renderings of the head. Instead of being simply compressed by the fillet, crisp curls escape and lie on its surface.

Pentelic marble. Height of head, 11 inches. Restored: the bust (which is cast from the Diadumenos of Vaison, No. 500), nose, lips. Bought, 1895. Murray, *Rev. Arch.*, 3rd ser., XXVII., (1895), pls. 11, 12; p. 145; Couve, *Monuments Piot*, III., p. 145; Paris, *Monuments Piot*, IV., p. 73; *Jahrbuch*, 1897, p. 81; Mansell, No. 1356. Several examples of the Diadumenos type have been discovered, or made generally accessible, since the publication of Vol. I. of this Catalogue (cf. Vol. I., p. 267), viz. (e) Statue found at Delos, *Bull. de Corr. Hellénique*, XIX., pl. 8; p. 484; *Monuments Piot*, III., pls. 14, 15; p. 137; (f) Statue at Madrid, *Monuments Piot*, IV., pls. 8, 9; (g) Head at Dresden, Furtwaengler, *Meisterwerke*, pl. 25; (h) Head found at Vauluisant (Yonne), Héron de Villefosse, *Bull. des Antiq. de France*, 1900, p. 254 and plate. For other replicas, see Furtwaengler, *Meisterwerke*, p. 440.

SCULPTURES OF THE PARTHENON.

The following are the principal additions to the Parthenon Sculptures described in vol. i. of the present work. Most of them have already been incorporated in a second edition of vol. i., part ii. (Sculptures of the Parthenon) published in 1900, but they are here repeated, in order to complete vol. i., as originally issued.

- 2730 (= 300 A.).** Cast of a statuette copied from the Athènè

Parthenos. The head and right arm were separate pieces, inserted in sockets, and are now lost. The left arm is broken away, at the middle of the upper arm, and the greater part of the shield is also lost. The drapery resembles that of No. 300 in its general lines, but is worked throughout with more subtlety and consideration. The aegis is smaller, with scalloped edges, and smooth surface; the Gorgoneion is of the early type, with protruding tongue. The figures preserved on the shield include the prostrate figure (*c*; cf. No. 302), which is an Amazon on other copies, but in this case has the forms of a male figure. The vanquished Amazon seized by a Greek (*d*) is preserved in part. Of the Greek, only the feet remain.

The original, which is of Pentelic marble, was found at Patras (where it remains) probably in 1896. The cast was presented by M. Kavvadias. Height (with plinth), 3 feet. *British School Annual*, III., pl. 9; C. Smith, *ibidem*, p. 121; A. H. Smith, *Sculptures of the Parthenon*, 2nd ed., No. 300A.

2731 (= **304 P, Q**). Leucothea with boy (?). The upper part of this boy has been recognised (by Schwerzek) in a torso that had formerly been taken for a fragment of a Lapith from a metope (No. 342, 2, in the first edition of this Catalogue). The right arm was still preserved in the time of Carrey, but the head and left arm were in their present state.—*Journ. of Hellen. Studies*, xiii., pl. 5, p. 88.

2732 (= **308**). Metope of the Parthenon. The head of the Centaur is cast from the original at Würzburg, and was added in 1897. The thumb and fingers of the Lapith are seen in the Centaur's beard, and a part of his wrist is attached to the Centaur near his throat.

For the head see Treu, *Jahrbuch des Arch. Inst.*, 1897, p. 101, correcting the attribution (No. 306) proposed by Michaelis, *ibid.*, 1896, p. 300.

2733 (= 324-327). The Frieze of the Parthenon.

East Side.—Slab vi. A fragment with the foot of the seated figure, No. 39, and some of the missing portion of her drapery, has lately been found in the Museum at Palermo (*Roemische Mittheilungen*, 1893, p. 76). A cast has been presented by Prof. Salinas on behalf of the Palermo Museum and was added in 1903. The portions previously wanting in the figures 43, 44 and 46 were added, in 1902, from the Paris mould. The casts were presented by the Museum of the Louvre.

North Side.—A readjustment of the spaces between the slabs was made in 1902, and several fragments, previously omitted, were inserted in their places. At the same time the fragmentary slabs xv. and xxv. were placed beneath the principal series.

In slab ix. the fragment 345, 8, has been placed in position.

After slab xiii., the fragments 345, 9 and 11, have been conjecturally placed.

The arm, however, which crosses the latter fragment appears to be the right arm of the warrior grasping the front of the chariot. (See Carrey's drawing.)

Next to slab xix. the fragment 345, 12, has been conjecturally added as in vol. i., p. 172, fig. 12.

Slab xxii. has been divided through the cast portion, to facilitate the arrangement.

Slab xxxiv. The cast of a small fragment formerly inserted by error at the angle of this slab has been correctly placed in slab ix. of the West Side. The true fragment was recognised in the Museum in 1902 and placed in position. It had been shown by Pars as extant (Stuart, iv., chap. iv., pl. 9).

Slab. xxxvi. The left-hand upper corner of the slab was discovered, in private possession in England, in 1902

(Murray, *Journal of R. Inst. of Brit. Architects*, 3rd ser., x., p. 33). The cast was added in 1903.

West Side.—Slab IX. See above, North Side, slab XXXIV.

South Side.—A further rearrangement of the slabs of cattle has been made, and the order now stands:—XLI., joined by XLIII., No. 84 (= Michaelis, No. 126); XXXIX., which may join XLIII.; XL., which joins XXXIX.; XLII., which seems to follow XL., though the state of the relief on the right of XL. prevents certainty; XXXVIII., which may follow XLII.; XLIII., Nos. 100, 101 (= Michaelis, 127, 128), and XLIV., the corner slab, of which XLIII. may be a part. The present arrangement coincides with that proposed by Michaelis, *Arch. Zeit.*, 1885, p. 57 (cf. *Berlin. Philol. Wochenschrift*, 1892, p. 1172). This arrangement suits the conditions as to space. It also suits the composition, since it places the cows with most action in the middle of the series, according to the general rule of the frieze (Murray, *Sculptures of the Parthenon*, plate 13).

2734. Slab of the cornice that surmounted the frieze of the Parthenon, with a hawk's-bill and other mouldings. There are traces of colour on the under surfaces of the hawk's bill.

Pentelic marble. Length, 4 feet; height, 1 foot $1\frac{1}{2}$ inches. The stone is complete, with a joint at each end. The painted fragments, Nos. 357, 358, are a part of the same member. Penrose, *Athenian Architecture*, pl. 20, fig. 27a.

2735. Ionic angle capital of the temple of Nikè Apteros on the Athenian Acropolis. (For the temple, cf. vol. i., p. 239.) The capital is an angle capital, having the volutes on two adjacent sides. In the eye of the volute is a small stud hole, perhaps intended for the insertion of

a cone employed to generate the curve of the volute.—
Elgin Coll.

Pentelic marble. Height, $10\frac{1}{2}$ inches; diameter below, 1 foot $5\frac{1}{2}$ inches. Inwood, *Erechtheion*, p. 131, pl. 23. The capital is evidently the same as those employed by Ross for the reconstruction of the temple of Nikè Apteros. See Ross, Schaubert and Hansen, *Die Akropolis von Athen; Abth. I., Der Tempel der Nike Apteros*, pls. 7–9. In the temple, as now reconstructed, the south-west angle capital is modern, and that was probably the original position of this fragment. Identified by Prof. Meurer, 1901.

2736 (= 526). Slab of the Phigaleian frieze. The face of the Centaur was identified and attached in 1902.

ADDENDA TO VOL. II.

2737. Fragment of the First Frieze of the Nereid Monument. Head of a horse, half turned to the right, with part of the upper joint.

Height, 1 foot $1\frac{1}{4}$ inches.

2738. Fragment of the Second Frieze of the Nereid Monument. Upper part of a male figure to the left, with the left arm raised. He has flowing hair, a tunic with a girdle, and a thick upper cloak. The upper bed and right-hand joint are preserved.

Height, 1 foot. Michaelis, *Mon. dell' Inst.*, X., pl. 16, No. 152; *Annali dell' Inst.*, 1875, p. 115.

INDEX

TO

CATALOGUE OF SCULPTURE, Vols. I.-III.

COMPARATIVE TABLES.

I. THE ANCIENT MARBLES IN THE BRITISH MUSEUM (MUSEUM MARBLES) COMPARED WITH THE CATALOGUE OF SCULPTURE.

Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.
Pt. I.		Pt. II. (cont.)		Pt. II. (cont.)	
Vign.	2164	Pl. 6	2206	Pl. 32	549
Pl. 1	1569	7	2207	33	1666
2	2407	9	2209	34	1844
3	2530	10	2618	35	1745
4	1746	11	780	37	1742
5	2508	12	2193	38	2458
6	2509	13	774	40	2456
7	2500	14	2619	41	750
8	1574	15	2201	42	1827
9	2501	16	2211	43	1667
10	2538	17	1623	44	1831
11	1736	18	1701	45	1568
12	1734	19	1612	46	1731
13	2531	20	1836		
14	2390	21	1603	Pt. III.	
15	2608	22	1577	Pl. 1	1893
16	1572	23	1860	3	2529
		24	1647	4	208
Pt. II.		25	1825	5	1685
Vign.	2448	26	1832	6	1770
Pl. 1	2202	27	1610	8	2526
2	2208	28	1710	9	1907
3	2165	29	1608	10	1911
4	2190	30	1609	11	1636
5	776	31	1756	12	1732

Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.
Pt. III. (cont.)		Pt. VI. (cont.)		Pt. IX. (cont.)	
Pl. 13	1596	Pl. 16 fig. 1	328	Pl. 33 fig. 3	691
14	1558	" 2	304 L	" 4	683
15	1897	17-19	304	34 fig. 1	681
				" 2	686
Pt. IV.		Pt. VII.		" 3	638
Vign.	505	Vign.	2731	35 fig. 1	714
Pls. 1-25	506-42	"	342, 3	" 2	783
		Pls. 1-17	{ 305-13	" 3	792
Pt. V.			{ 315-21	" 4	771
Vign.	2363			36 fig. 1	772
Pl. 1 fig. 1	2383	Pt. VIII.		" 2	775
" 2	2353	Vign. (1)	327, XLIII	" 3	715
" 4	2379	(2)	325, XXIV	37 fig. 1	718
2 fig. 1	2368	(3)	" XXV	" 2	770
" 3	2405	(4)	" XXII	" 3	2153
" 4	2377	(5)	327, IV	38 fig. 1	787
" 5	2402	Pls. 1-56	324-7	" 2	814
3 fig. 1	2376	(See Vol. I.,	p. 191.)	" 3	721
" 2-4	2408			39 fig. 1	2563
" 5	2315	Pt. IX.		" 2	647
4 figs. 1-2	2374	Vign.	2415	" 3	621
" 3-4	2369	Pl. 1	432	40 fig. 1	2515
5 figs. 1-3	2364	2-3	1672	" 2	2498
" 4	2355	4	1688	" 3	556
6 figs. 2-3	2357	5	551	" 4	150
7 fig. 1	2375	6	407	41 fig. 1	807
" 2	2416	7-10	421-4	" 2	800
" 3	2367	11	789	" 3	799
" 5	2361	12-21	400-4	" 4	803
8 fig. 1	2404	22-26	430	" 5	801
" 3-4	2406	27	2714	" 6	806
9 fig. 1	2370	28	2154	" 7	805
" 3-5	2320	29 fig. 2	601	43 fig. 1	2544
10 fig. 1	2351	" 3	604		
" 2-3	2403	" 4	600	Pt. X.	
" 4	2417	30 fig. 1	608	Vign.	2131
11 fig. 1	2423	" 2	2278	Pl. 1	1515
" 3	2424	" 3	635	2	1525
" 4	2366	" 4	694	3	1692
12 fig. 2	2365	31 figs. 1-2	689	4	1709
" 3	2371	" 3	692	5	503
		" 4	695	6	1887
Pt. VI.		32 fig. 1	690	7	2005
Pls. 1-7	303	" 2	697	8	1896
8 fig. 1	329	" 3	688	9	1898
" 2	304 B	" 4	684	10	1905
9-12	303	33 fig. 1	696	11	1916
13-15	304	" 2	687	12	1917

Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.
Pt. X. (cont.)		Pt. X. (cont.)		Pt. XI. (cont.)	
Pl. 13	1921	Pl. 43 fig. 3	704	Pl. 13	1712
14	1923	44	2305	14	1861
15	1903	45	2299	15	1670
16	1940	46	2317	16	1663
17	1796	47	2323	17	1851
18 fig. 1	1986	48	2310	18	1839
" 2	1935	49 fig. 1	2311	19	1846
19	1545	" 2	734	20	1841
20	1580	50	2307	21	1847
21	1673	51	2494	22	1870
22	1686	52	2495	23	1880
23	1638	53 fig. 2	2488	24	1915
24	1668	54 fig. 1	2510	25	1899
25	1700	" 2	2493	26	1902
26	1699	55 fig. 1	2491	27	1936
27	1768	" 2	2360	28	1771
28	1765	56 fig. 1	2511	29	1925
29	1766	" 2	2381	30	1931
30	1683	57 fig. 1	2651	31	1971
31	1719	" 2	2650	32	209
32	555	58 fig. 1	2136	34	1578
33	628	" 2	2135	35	1583
34	2312			36	1674
35	2194			37	1677
36	2297	Pt. XI.		38	1625
37-39	2298	Vign.	1930	39	1657
40 fig. 1	2309	Pl. 1	1536	40	1648
" 2	2217	2	1571	41	1655
" 3	336	3	1570	42	1669
" 5	2107	4	1550	43	1567
" 6	2106	5	1792	44	250
" 7	2440	6	1566	45	1895
41 fig. 1	1714	7	1564	46	1544
" 2	1687	8	1595	47	2163
" 3	1725	9	1708	48	2198
42	1605	10	1786	49	626
43 fig. 1	1767	11	1691	50	625
" 2	1531	12	1769	52	2503

II. THE SCULPTURES IN THE ELGIN ROOM, PART II. (1881)
 (ELGIN ROOM GUIDE II.) COMPARED WITH THE
 CATALOGUE OF SCULPTURE.

Elgin Room Guide II.	Catalogue.	Elgin Room Guide II.	Catalogue.	Elgin Room Guide II.	Catalogue.
A 1	408	A 40	1238	F 13	670
2	420	41	1236	14	669
3	409	42	26	15	552
4-6	410-2	B 1-16	400-4	16	553
7	414	C 1-9	421-9	G 1	2709
8	413	D 1-10	430	2	2710
9-12	415-8	E 1	551	3	2697
13	437	2	432	4	340
14	419	3	407	5	2695
15	431	4	460	7	560
16-9	433-6	5	2071	8	2712
20-1	406	F 1	2154	9	2711
22	405	2	775	10	2701
23-7	438-42	3	814	H 1	1206
28	603	4	771	2	1214
29-32	443-6	5	772	3	1213
33	1224	6	715	4	1200
34	1228	7	783	I	1350
35	1223	8	784	K 1	192
36	1233	9	2153	2	2696
37	1234	10	2498	3	191
38	1220	11	2515	4	2708
39	1222	12	795		

III. GRÆCO-ROMAN SCULPTURES, PART I. (2nd ed., 1879)
 (GRÆCO-ROMAN GUIDE I.) COMPARED WITH THE
 CATALOGUE OF SCULPTURE.

Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.
1	1383	40	1922	75	1972
2	1870	41	1923	76	1936
3	1876	42	1924	77	1925
4	1877	43	1770	78	1986
5	1881	44	1910	79	1935
6	1883	44 A	2296	80	1931
7	1880	45	1886	81	1934
8	1885	45 A	1926	82	2002
9	1943	46	1466	83	1999
10	1155	46 A	2300	84	1900
11	1887	47	1988	85	2006
12	1888	48	2651	86	1946
13	2005	49	2650	87	1416
14	1892	50	1830	88	1452
15	1893	51	1835	89	1414
16	1415	52	1827	90	1902
17	1896	53	1854	91	1903
18	1897	54	1834	92	1468
19	1895	55	1840	93	1486
20	1899	56	1841	93 A	1850
21	1898	57	1844	94	2014
22	1940	58	1843	95	1919
23	1381	59	1848	95 A	2011
24	1463	60	1845	96	1910
25	1784	61	1838	97	1942?
26	1907	62	1849	98	1970
27	1464	63	1781	99	1524
28	1905	64	1965	100	1526
29	1909	65	1846	101	1527
30	1911	66	1832	102	1528
31	1256	67	1847	103	1382
32	1912	68	1836	104	1570
33	1913	69	1966	105	1551
34	1914	70	1971	106	1565
35	1915	70 A	1964	107	1628
36	1916	71	1961	108	1855
37	1917	72	1884	108 A	1985
38	1920	73	1875	108 B	1968
39	1921	74	1457	108 C	1963

Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.
108 D	1947	140	1792	172	1583
109	1656	140 A	2194	173	1796
110	1476	140 B	2504	174	1668
111	1536	141	1736	175	1669
112	1558	142	1725	176	2190
113	1566	143	1677	177	1745
114	1380	144	2207	178	1657
115	1550	145	1674	179	2193
116	1578	146	1673	179 A	2157
117	1825	147	2206	180	1670
118	1655	148	1567	181	1663
119	1831	149	1874	182	1661
120	1561	150	503	183	1647
121	2031	151	1785	184	1648
122	1515	152	1686	185	1577
123	1569	153	780	186	1756
124	1516	154	1786	187	1709
124 A	1241	155	1685	188	1666
125	1572	156	1692	189	1636
126	1746	157	2201	190	1667
127	1531	158	1691	191	2196
128	1571	159	2191	192	1712
129	1771	160	1769	193	1625
130	1714	161	1861	194	1580
131	1525	162	1722	195	2195
132	1553	163	1720	196	1710
133	1545	164	1742	197	1564
134	1747	165	1568	198	1638
134 A	2502	166	1598	199	1731
135	250	167	1683	200	776
136	1574	168	1701	201	1678
137	1596	169	774	202	1595
138	1547	170	1799	203	1735
139	1860	171	1599	204	1732

IV. GRÆCO-ROMAN SCULPTURES, PART II. (1881) (GRÆCO-ROMAN GUIDE II.) COMPARED WITH THE CATALOGUE OF SCULPTURE.

Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.
1	1767	40	2459	79	2048
2	2501	41	2136	80	1602
3	1768	42	2458	81	2060
4	2538	43	2107	82	2039
5	2198	44	2106	83	2202
6	2508	45	2536	84	2495
7	1384	46	2451	85	2581
8	1385	47	815	86	2608
9	1418	48	1687	87	2490
10	2531	49	2488	88	2582
11	811	50	2486	89	2042
12	812	51	1765	90	1480
13	2620	52	1766	91	2619
14	2530	53	2487	92	1539
15	1703	54	2131	93	1242
16	1264	55	2500	94	2618
17	1697	56	1721	95	2166
18	2142	57	2545	96	2038
19	1439	58	2493	97	1600
20	1437	59	1702	98	1659
21	1699	60	1257	99	1795
22	2208	61	2535	100	1549
23	2167	62	2503	101	1505
24	1700	63	1684	102	1408
25	1711	64	1112	103	1662
26	1605	65	1111	104	1660
27	1694	66	1467	105	1708
28	1649	67	1479	106	2537
29	1706	68	2037	107	1989
30	1719	69	2062	108	2529
31	2460	70	1351	109	2511
32	2135	71	1478	110	2492
33	2456	72	1403	111	1477
34	2457	73	1107	112	2491
35	2509	74	2543	113	2539
36	2134	75	710	114	1440
37	1557	76	1106	115	1637
38	2510	77	1263	116	1705
39	2129	78	2494	117	2109

Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.
118	2108	140	2441	162	1601
119	2525	141	2140	163	1803
120	1704	142	1110	164	1401
121	2517	143	2101	165	1941
122	2542	144	2102	166	2236
123	2390	145	1727	167	1793
124	2210	146	2548	168	1744
125	2211	147	2526	169	1456
126	1417	148	2505	170	1810
127	2209	149	1748	171	1990
128	2212	150	1938	172	1604
129	790	151	1465	173	1933
130	2452	152	2004	174	1504
131	2440	153	1949	175	1939
132	2448	154	1859	176	1951
133	2450	155	1901	177	1455
134	2446	156	1826	178	1828
135	2213	157	1890	179	1853
136	1108	158	1523	180	1782
137	2454	159	1517	181	1429
138	2447	160	2008	182	2003
139	2165	161	1794	LXX.	2516

INDEX.

The numbers are those of the sculptures, unless the volume and page are indicated. Sub-numbers are printed in *Italics* (e.g. 324, 35).

The numbers are distributed in the Volumes and Parts as follows :

Vol. I. Part I.	1-217.
II.	250-358.
III.	400-817.
Vol. II. Part IV.	850-964.
V.	980-1176.
VI.	1200-1510.

Vol. III. Part VII.	1515-2143.
VIII.	2150-2738.

A.

Abeita, 649.
 Aberdeen head, 1600.
 Abundantia, 1895.
 Acanthus, I. p. 294.
 Acheloös, 2158.
 Achilles, 164, 1861, 2192, 2217, 2296-7, 2670, 2715.
 Acroterion, 101, 170, 180, 354-6, 438, 599-618, 926-8, 951, 1237, and Sepulchral reliefs, *passim*.
 Actaeon, 1568, 1761.
 Actor, 1767.
 Ada, 697.
 Adonis, 1567, 1769, 2302.
 Aegean, primitive figures of, 49.
 Aegina, pediment groups, 160-183.
 Aegipan, 1439, 2460, 2487, 2535. *See also* Pan.
 Aelius Barbarus, 1714.
 Aemilius Daphnus, 2321.
 Aemilius Fortunatus, 1903.
 Aeneas, 167.
 Aeschines, 1839.
 Agamemnon, 2296, 2715.

Agathemeris, 630.
 Agathemerros, 648.
 Agaue, 2508.
 Ageladas, I. pp. 90, 91, 265.
 Agesilaos, 1521.
 Agias of Pharsalos, 1747.
 Aglauros, 303 K.
 Agon, 1206.
 Agoracritos, 460.
 Agria Agathe, 2350.
 Agrippina, 2005.
 Agyrtes, 2296.
 Ajax Oil, 161.
 — Tel., 163.
 Alabaster Vase (Mausoleum), 1099.
 Alabastron, 112-3.
 Albiccius Licinius, 2351.
 Albinus, 1486.
 Alcamenes, 209; I. p. 279; 1753.
 Alcestis, 1206.
 Alcimus, 1721.
 Alexander, 1857-9. Inscriptions of A., 1129; II. p. 165. Sepulchral Stelè, 787.
 Alexander Severus, 1886, 2715.

- Altar, 1270, 1355-7, 2285-7, 2383-5, 2480-99.
- Amasis, I. p. 61.
- Amazon, 301-2, 323, 503, 522, 531-42, 1006-31, 1040, 1060, 1104-5, 1200, 2299-2301, 2303-4, 2730. Shields of A., 1278, 1380, 2048.
- Ambrosia, 1636.
- Ameinocleia, 620.
- Ammon. *See* Zeus.
- Ampelus, 1636.
- Amphitritè, 304 O.
- Amyclae, Votive tablets from, 811-2.
- Anacreon, 1830.
- Anassa, 1274.
- Anaxicrates, 686.
- Andronicos, 740.
- Androsphinx, 70-2.
- Annia Isias, 2352.
- Antaeus, 1215.
- Antinous, 1899-1900, 2654-5.
- Antisthenes, 1838.
- Antistius and Antistia, 2275.
- Anthusa, 811.
- Antonia, 1874-5.
- Antoninus Pius, 1463, 1901-3.
- Antonius Rufus, 2621.
- Apelles, 2191.
- Aphroditè. Heads, 1314, 1408, 1425, 1461, 1595-8, 1800, 1829.
In reliefs, 324, 40; 786, 2209, 2360.
Statues and groups, I. p. 114; 303 M; 304 S; 1115, 1342, 1417-22, 1427, 1483-4, 1574-94, 1676, 2132-3.
- Aphthonetos, 1356.
- Apis, 2494-5.
- Apollo. Statues and groups, 200-2, 204-7, 209; I. p. 130; 1380, 1438, 1444, 1482, 1553, 1555-6, 1672, 2027.
- Heads, 208, 210-1, 1546-52, 1554, 1792, 1858.
- In reliefs, 324, 24, 38; 516-7, 523, 774-7, 817, 964, 1100, 1438*, 2160, 2172, 2191, 2200, 2306, 2487, 2515.
- Fragments, 130, 543-4, 2100, 2109, 2119.
- Apollodoros, 1684.
- Apollonides, 1136.
- Apotheosis of Homer, 2191.
- Apotropaion, 956.
- Aratus, 1836, 1846-7.
- Archagora, 695.
- Archelaos (of Priènè), 2191.
- Archer, 168, 661, 663-5, 855, 859, 866, 869, 956.
- Archiades, 693.
- Ares, 304 H; 324, 26; I. p. 217.
- Ares, tombstone of, 2271.
- Ariadnè, 1108, 1396, 1489, 1623, 1637-46, 2196, 2298, 2504.
- Aristaeus, 1440, 1485.
- Aristocles, 638.
- Aristodikè, 637.
- Aristogenes, 1559.
- Aristonikè, 632.
- Arms (votive), 806. Fragments of statues, 330-4, 338, 342, 1150, 2100-3.
- Arminius, 1770.
- Armour (Dacian), 2620.
- Artemidoros, I. p. 296; 664.
- Artemis. Statues and groups, 1430, 1432, 1558-62.
Heads, 1316, 1397-8, 1563-6.
In reliefs, 523, 524, 775-6, 778-9, 964, 1204, 2155, 2200, 2155.
A. of Ephesus, temple of. *See* Ephesus.
A. Eucleia, temple of, 443.
- Artemisia, II. p. 66; p. 90; 1001.
- Artemon, 1273.

Artipous, 656.
 Arval Brothers, 1907.
 Asclepiodorus, 601.
 Asclepiodotos, 777.
 Asclepios, 304 B; 550, 551, 809, 1440,
 1694-6, 2106, 2159-60, 2179.
 Asiachos, 648.
 Astragali, Players with, I. p. 266; 765,
 1710, 1756.
 Athenè. Statues, 165; 300-2 and 2730;
 304 L; 1109, 1241, 1479,
 1573.
 Heads, 328, 1268, 1382, 1569-
 72, 2658.
 In reliefs, 135, 138, 324, 35;
 404, 2; 771-3, 786, 2153,
 2192, 2300, 2306, 2700, 2707.
 Fragments, 329, 336, 339, 11,
 16; 1150.
 Birth of A., I. p. 101. Contest
 with Poseidon, I. p. 116.
 Temples at Athens. *See*
 Erechtheion, Parthenon,
 Victory. Temple at Ae-
 gina, I. p. 73. Temple at
 Priènè, II. p. 144; No. 1150.
 Temple at Tegea, 2690-4.
 Athlete, I. p. 82; 625, 631, 636, 950, 6;
 951, 1; 955, 1747, 1780.
 Athlothetae, 324, 19-22, 42-45.
 Atilia, 2272.
 Atimetus, 2353.
 Atlas, 191.
 Atreus, Treasury of. *See* Mycenæ.
 Attica personified, I. p. 118.
 Atya, 1469, 1492, 1709.
 Augustus, 1876-9*, 1885.
 Aurelius and Aurelia, 2274.
 Aurelius Alexander, 2243.
 Aurelius (Marcus), 1464, 1784, 1906-8,
 1940.
 Aurelius Saturninus, 2354.
 Aurelius Thimoteus, 2489.
 Autophradates, 950.

B.

Bacchante, 1670-1, 2190, 2193. Mask,
 2454.
 Bacchios, 708.
 Balagros, 2622.
 Balustrade, 426-9, 2624-5.
 Banquet Reliefs, 711-44, 766, 817,
 898-900, 902-3, 951, 954, 1272-3,
 2190, 2377, 2383.
 Barbarians, 423-5, 510, 850-951 *pas-
 sim*, 956, 1057, 1202, 1768-74, 1895,
 2407.
 Barrel, 2676-7.
 Basin, 2543, 2629-30.
 Basket, votive, 1312.
 Bath, 2542.
 Baukis, 600.
 Bear, 94, 889, 950.
 Bellerophon, 760, 951.
 Bendis, 2155.
 Biton, 2668.
 Boar, 81, 118, 887, 950, 960, 1096, 2215,
 2300, 2302, 2330, 2340, 2468, 2490,
 2674.
 Boëthos, 1755.
 Bontes, I. p. 231.
 Bovia Procula, 2401.
 Boys at play, 627, 651, 653, 958, 1756-
 62, 2316, 2321, 2374.
 Bracket support, 1346-7.
 Branchidae, I. p. 8; p. 16.
 Bread-making, 108.
 Breast (votive), 799-800, 807.
 Briseis, 2670.
 Brutus (M. Junius), 1872.
 Bryaxis, II. p. 66, p. 70, p. 98.
 Bull, 6, 80-1, 680, 953, 960, 1254,
 1309-10, 1459, 1475, 2167, 2672.
 Sacrificial B., 107, 429, 1212,
 1699-1700, 2175, 2210, 2663.
 B. of Crete, 190, 2300-1. B. and
 Europa, 1535. B. of Mithras,
 1720-1.

Bulls' heads in decoration and architecture, 1274-5, 1278-9, 1281-2, 1357, 1510, 2285-7, 2324, 2326, 2343-4, 2386, 2480-4, 2493, 2502, 2605, 2612, 2618.

Butterfly, 2101, 2278.

Byzantine fragments, 2631-4.

C.

Cadyanda Reliefs, 765-6.

Calamias, 209, 1546, 1747, 1755.

Calf, 1309-10. *See* Cow.

Caligula, 1885-6.

Callimachos, 209.

Callirrhoe, 304 W; 339, 28.

Callistratè, 689.

Callistus, 2490.

Callitychè, 2242.

Callon, 206.

Calpurnius Rufus, 1284.

Camel, 2328.

Canachos, 208.

Candelabrum, 957, 959, 2208, 2359, 2508-16, 2606-7.

Canephoros (or Canephora), I. p. 149; 407, 1746.

Captive, 404, 884, 1772, 1895, 2328.

Caracalla, 1917-9.

Carneades, 1835, 1846.

Cart, 1285, 2213.

Caryatid, 407, 1510, 1746, 2296.

Cassiodoros, 738.

Castor, 2206.

Cat, 2705.

Cecrops, 304 B.

Centaur, 46, 1-3; I. p. 97; 305-21, 342, 403, 520-30, 1032-5, 1205, 2201, 2296, 2298, 2303, 2327, 2570, 2732.

Cerberus, 1531, 2171, 2300-1.

Ceres, Altar of, 2492. Lady as C., 1351. *See* Demeter.

Chabrias, 608.

Chair, 47, 47-50; 85, 2517-9, 2709-10.

Chariot, 47, 24-35; 86, 137, 155, 325, 327, 345, 814, 950-1; II. p. 89; 1004, 1036-7, 2318-9. Group from Civit  Lavinia, 1749-51.

Charioteer of Delphi, 2688; of Mausoleum, 1037.

Cheionis, 2141.

Cheiron, 2296.

Chersiphron, II. p. 167.

Chests, Sepulchral, 2350-89, 2674-5.

Chimaera, 760, 951.

Chinnery Hermes, 1603.

Choiseul-Gouffier Apollo, 209.

Chronos, 2191, 2669.

Chrysippus, 1846.

Cippi, 2350-92. Chronology, III. pp. 293, 340.

Circus, 2318-9.

City walls, 761-4, 869-72, 876-9, 951, 955, 1706, 1708, 2221.

Claudia Ageta, 812.

Claudia Amanda, 2356.

Claudia Fortunata, 2357.

Claudia Prepusa, 806.

Claudian portrait, 2653.

Claudius, 1155.

Claudius Livianus, 1721.

Claudius Lupercus, 2355.

Cleobis, 2668.

Cleopatra, 1873.

Clodia Romulla, 2673.

Clodius Hermas, 2358.

Clyti , 1874.

Cnidus, Excavations at, II. p. 200.

Cocceius, 2359.

Cock, 82, 94, 3; 2240, 2709.

Coelia Asteris, 2361.

Coelius Superstes, 2360.

Comedy (personified), 2191.

Comicus, 2369.

Commodus, 1913, 1940.

Composite Order, 2600, *etc.*

Conon, 1350.

Consul, 1943.

Corbels, 2610-1.
 Corinthian Order, I. p. 248; 431, 447, 775, 1238, 1289-91, 1348-9, 1469*, 2571-98.
 Corn rations, 2359.
 Cornelia Hygia, 2362.
 Cornelia Onesimè, 2363.
 Cornelius Lentulus Marcellinus, 1383.
 Cornucopia, 704, 2025, 2174, 2369, 2613-4.
 Corpse, 87, 2308.
 Cossutia Prima, 2364.
 Cossutius Cerdo, M., 1666-7.
 Cow, 325, 327; C. and calf, 94, 2211, 2672.
 Cresilas, I. p. 269; p. 279; 549, 1547, 1752.
 Crispina, 1914.
 Criton (sculptor), 1746.
 Crocodile, 1768.
 Croesus, 29.
 Crommyon, Sow of, 402.
 Cuirass, ornate, 326, 11; 1466, 1895, 2048, 2051.
 Cupid, 1251, 1255, 2317, 2319, 2320, 2322-3, 2333, 2345, 2350, 2358, 2360, 2364, 2369, 2376, 2382, 2458, 2509.
See also Eros.
 Cybelè, 782-4, 788, 1170, 1490, 1705-8, 2168-70.
 Cyrenè, Excavations at, II. p. 219.
 C. personified, 790, 1384, 1432, 1472, 1474, 1499.

D.

Dacian Armour, 2620.
 Daiscos, 663.
 Dance, 21, 95.
 Daschas, 2258.
 Decemvirs, Judicial, 1940.
 Deer, 23, 81, 2130, 2174.
 Deidameia, 2296-7, 2715.
 Deinocrates, II. p. 167.

Demeter. Statues, 303 E; 304 D; 1300-1, 1434, 1544-5.
 In reliefs, I. p. 58; 324, 25, 39; 404, 6; 793, 2172.
 Cnidian Sanctuary of D., II. p. 200. Triopian Sanctuary, 1746. Votive offerings to D., 1301-1312, 2141. *See also* Ceres.
 Demetria, 646.
 Democles, 703.
 Demosthenes, 1840-1.
 Diadumenos, I. p. 265; 500-1, 2729.
 Diana Lucifera, 2487. Altar of D., 2489. *See also* Artemis.
 Diodoros, 631.
 Diodotè, 2259.
 Diogenes, 1846. D. (sculptor), 1726.
 Diomede, 2715. D. of Thrace, 2300-1.
 Dionè, 1596.
 Dionysios, 2260.
 Dionysodoros, 736.
 Dionysos (young or beardless). Statues, 303 D; 432, 1108, 1258, 1392, 1428, 1476, 1488, 1553, 1625-6, 1636, 1652, 1656, 2696.
 Heads, 1346, 1413, 1554, 1627-35, 1792, 2522, 2659.
 In reliefs, 139, 324, 24, 38; 404, 6; 430, 2203, 2209, 2298, 2311, 2504.
 Masks, 2323, 2440.
 Dionysos (bearded). Statues, 1606-8.
 Heads, 1338, 1340, 1441, 1609-24, 1665.
 In reliefs, 817 (?), 1100, 2154, 2190, 2390.
 Mask, 2454.
 Priest of D., 2709. Triumph of D., 2328. Temple at Teos, 2570.
 Dioscuri, 304 R; 324, 23; 780-1, 927, 1429, 1744, 2206, 2310.

Dipnoes, I. p. 83.
 Discobolos, 250, 1753.
 Dogs playing, 649, 653, 1761, 2131, 2319. Heads of D. in a fountain, 2536.
 Dolichè, 1532.
 Dolphin, 430, 1535, 1765, 2219, 2350.
 D. of Aphroditè and Eros, 1417-22, 1427, 1484, 1579, 1676, 2132-3. D. of Poseidon, 1242, 1538-40. D. in Architecture, *etc.*, 2318, 2352, 2359, 2379.
 Domitia, 1892, 2005.
 Doric Order, 350-8, 405-6, 433, 435, 505-7, 2560-3, 2734.
 Doryphoros, I. p. 265; 502.
 Dove, 50.
 Dragon Standard, 2620.
 Drusus Minor, 1880, 1882-4.

E.

Eagle, 192, 1533, 2134-5, 2411, 2458, 2469, 2486.
 Ear (votive), 810.
 Earth, 1175, 1895, 2191.
 Egyptian imitations, 70-1, 75, 104-27, 1724, 2494-5, 2604.
 Eidassalas, 766.
 Eileithyia, 303 G, 789.
 Eleusis, temple at, 438.
 Endymion, 1567.
 Ephesus. Excavations, I. p. 9; p. 24; II. p. 165. Temple of Artemis at E., *See ibidem*.
 Epicrates, 2704.
 Epicurus, 1843-4.
 Epigona, 667.
 Epigonè, 2266.
 Eppia, 1279.
 Eques singularis, 2354, 2392.
 Erasippos, 635.
 Erechtheion, 407-20.

Erechtheus, 304 H.
 Ergastinae, I. p. 150.
 Erichthonios, I. p. 96; 304 H; I. p. 148.
 Eros. Statues and groups, 304 R; 1390-1, 1418-21, 1426, 1428, 1483, 1579, 1585-6, 1672-8, 2101, 2523.
 Heads, 1353, 1679-81, 1781.
 In reliefs, 324, 41; 786, 1280, 2209, 2298, 2518, 2541, 2714.
 For Eros on later Roman monuments, *see* Cupid.

Erysichthon, 304 E.
 Eudemos, 10.
 Eumachos, 605.
 Eumousia, 1687.
 Euphranor, 1672.
 Euploia, 1417, 2160.
 Euporia, 2248.
 Euripides, 1833-5.
 Europa, 1535.
 Eurystheus, I. p. 225; 2300.
 Euthylea, 2702.
 Eutychia, 799.
 Exakestes, 704.
 Eyes (votive), 801-2.
 Ezous, 757.

F.

Face (votive), 805.
 Fasces, 1283-4, 2393-4.
 Fates, 303, K, L, M.
 Faustina, the Elder, 1904, 2656.
 Faustina, the Younger, 1566, 1905.
 Fishermen, 648, 1765-6, 2308.
 Fish-seller, 109.
 Flamen's cap, 2621.
 Flavia Eunya, 2403.
 Flavia Provincia, 2365.
 Flavia Valentina, 2416.
 Flute player, 67-8; 325, 16.
 Fonteia, 2276.

Fontei^{us} Agrippa, 1283.
Foot, 329, 336, 339, 543, 1240, 1269,
2106-21.

Footstool, 1311.

Fortune, 1495, 1701-2*, 2163.

Fountain, 2535-40.

Fulvius Attenu^{us} Gla(u)^{us}, 2384.

Funeral procession, 86.

G.

Gaia (or Ge). *See* Earth.

Galatians, 1770.

Ganymede, 1492, 1533-4, 1763.

Gaul, 1770.

Germania, 1771.

Geryon, 2300-1.

Geta, 1886.

Giant, 138-9; I. p. 97, p. 149, p. 224;
1165-76, 1204, 2506, 2563.

Gladiator, 1116, 1285. Female G., 1117.

Glykyl^{la}, 2231.

Gnostic inscription, 2162.

Goat, 123, 125, 886, 905, 1107, 1445,
1503, 1656, 2102, 2129, 2296, 2309,
2362, 2381, 2671.

Good Faith (personified), 2191.

Goose, 2165.

Gordianus, 1921.

Gorgoneion, 135, 165, 300-2, 326, 11;
510, 1241, 1243, 1267, 1276, 1278,
1282, 1466, 1479, 1573, 1895, 2051,
2190, 2305, 2333-4, 2336, 2358, 2364,
2366, 2429, 2621, 2658, 2672, 2715,
2730.

Graces, 1693.

Greyhounds, 2131.

Gryphon, 174, 183, 215-6, I. p. 97;
794, 957, 1134, 1243, 1380, 1438-8*,
1710, 2048, 2150, 2165, 2172, 2296,
2306, 2315, 2321, 2323, 2350, 2352,
2361, 2367, 2376, 2382, 2459, 2510,
2512, 2531, 2611, 2632, 2709.

Gymnastic List, 2183.

H.

Hades, I. p. 58; 1517.

Hadrian, 304 B; 1381, 1466, 1895-7,
1946, 1975.

Hair (votive), 798.

Hares, 118.

Harpocrates, 1724, 1935, 2495.

Harp-player, 49.

Harpy, 47, 36-45; 94, 116. H. Tomb
94.

Heads (unassigned).

Ideal male heads, beardless,
19, 51, 114-5, 559, 672-4, 676,
1056, 1058, 1317, 1319, 1394,
1399, 1454-5, 1780-91, 2690-1.
Bearded, 1860.

Ideal female heads, 29, 52-3,
150, 328, 339-40, 558, 669, 675,
678, 1051-3, 1151, 1239, 1314-6,
1318, 1320-1, 1337, 1339, 1395,
1400-1, 1458, 1474, 1499-1501,
1505, 1792-1820, 2728.

Portrait male subjects (heads
and figures). Young, 1930-7.
Beardless, 1152, 1456, 1506, 1852.
1859, 1938-43, 1945, 1976-7.
Bearded, 677, 1054-5, 1470,
1847-51, 1853-6, 1860-1, 1926,
1944, 1946-60, 1963. Aged,
1404, 1457, 1961-2, 1964-75.

Portrait female subjects
(heads and figures). Young,
1153, 1414, 1480, 1985-7. Adult,
20, 1351, 1389, 1403, 1405, 1410,
1412, 1415-6, 1452-3, 1468,
1501, 1504, 1988-2014.

Hebè, 304 C, 1107.

Hecate, 816, 1343, 1431, 1714-7, 2161,
2190.

Hector, 2192, 2296.

Hedylè, 698.

Hegeso, 619.

- Hegias, I. p. 91.
 Helios, 303 A; 1168, 2713.
 Hellanion, 724.
 Hellas, 659.
 Helmet, 1059.
 Hephaestos, 303 H; 304 B; 324, 36;
 I. p. 218; I. p. 232; 2296, 2462.
 Hera, 324, 28; 404, 2; 504, 770.
 1536-7, 1792, 2668, 2689.
 Heracleidae, I. p. 225.
 Heracleides, 2250, 2261.
 Heracles. Statues and groups, 179,
 303 D; 304 B; 1725-30.
 Holds, 1114, 1600, 1731-40.
 In reliefs, 136, 190-1, 541,
 786, 791, 1008, 1200-1,
 1204-6, 1215, 2164, 2207,
 2300-1, 2330-1, 2468,
 2541, 2563.
 Mask, 2444. Terms of H.,
 1741-2. Attributes, 1673,
 1677. Dedication to H.,
 2156. Temple of H. in
 Melitè, I. p. 218.
 Herennia Etruscilla, 1924.
 Hermaphroditos, 1491, 1682-3, 2541.
 Hermes. Statues and groups, 304 H
 (329, 339, 9, 10); 1264,
 1567, 1599, 1602, 2037,
 2696-6*.
 Holds, 1462, 1600-1, 1603-4,
 1612.
 In reliefs, 324, 23; 710, 785,
 788, 1206, 2173, 2205, 2715.
 Dedication to H., 2156. Term
 of H., 1742 (?), 2190 (?).
 Boy as H., 1605.
 Hermias, 722.
 Hermodoros, 634.
 Hersè, I. p. 114; 1602.
 Hesiod, 1831, 2191.
 Hesperid, 191, 2300.
 Hestia, 303 K; I. p. 154; 2485.
 Hierocles, 1271.
 Hilaros, 1116.
 Hippocamp, 339, 12; 1207-9, 2369.
 Hippocrates, 1836, 1846. Stèle of H.,
 600.
 Hippodamia, 555.
 Hippolytè, 2300-1.
 Hippolytus, 2382.
 Hipponax, 1856.
 Hispania, 1764.
 History (personified), 2191.
 Homer, 1825-6, 1831, 2191.
 Horae, 303 E, F, G.
 Horarios, 2156.
 Horse of Cività Lavinia, 1749; of
 Mausoleum chariot group, 1002-5; of
 Parthenon Pediments, 303 B, C, O,
 341; of Tarentum, 2128.
 Horseman as Caligula, 1886; of Mau-
 soleum, 1045.
 House, Egyptian, 105; Greek, 2190.
 Hunter, 118, 2209.
 Hyagnis, 1745.
 Hydra, 2300.
 Hygieia, 304 C; 809, 1388, 1697-8,
 2065, 2159-60.
 Hylas, 2391.
 Hymenaeus, 1703, 2031, 2307.
 Hypnos. *See* Sleep.

I, J.

- Iakchos, 304 E; 1546.
 Jason, 629.
 Ibex, 61. Winged I., 903.
 Ibis, 1683, 2486.
 Icaros, 2190.
 Ictinos, I. p. 92; p. 271.
 Iliac Table, 2192.
 Iliad (personified), 2191.
 Ilissos, 304 A, V. Temple on the I.,
 436.
 Ionic Order, 24-47, 93, 100, 408-20,
 434, 436-48, 508, 931-9, 980-99,
 1125-42, 1200-37, 1292, 2564-70,
 2726-7.

Iris, 303 G; 324, 27; 2235.
 Isias, 639, 800.
 Isigonè, 741.
 Isis, 127, 956, 1436-7, 1545, 1718, 1874,
 2150, 2163. Priests of I., 2494.
 Isochrysus, 2322, 2366.
 Isthmia, 1381.
 Julia Titi, 1892.
 Julius (C.), Relief of, 1354.
 Julius Caesar, 1870-1, 2652.
 Junius Hamillus, 2367.
 Jupiter. *See* Zeus.

K.

Kaineus, 403, 2; 530, 1166.
 Kallias, 118.
 Karpos, 790, 2263.
 Kasinias (C.), 2287.
 Kephisodotos, 1606.
 Kephissos, 304 A, V.
 Kerkopes, 136.
 Kerkyon, 401.
 Keryneia, Stag of, 1204, 2207, 2300.
 Kid, 60, 886, 2194.
 Knef, 75.
 Koulia, 2264.
 Kybelè. *See* Cybelè.
 Kydippè, 2668.
 Kyniskos, 1754.
 Kyriaena, 2265.

L.

Lacunar, 215-6, 405-6, 416-7, 934,
 1038-42, 1132.
 Laelius Victor, 2402.
 Laiseion, 855.
 Laodikè, 706.
 Lapith, 46, 1, 4, 5; 305-21, 342-3,
 403, 520-30, 2303, 2731.
 Leda, 304 R; 2085, 2199.
 Lee (of Hartwell). Head, 2235.
 Leg (votive), 809. Legs, 335, 339, 342,
 1393, 1407, 1446, 1460.
 Lenaïos, 723.

Leochares, II. p. 66; p. 70; p. 98.
 Leontius, 2316.
 Lepidius Epaphras, 2368.
 Leto, 304 R; 775-6.
 Leucothea, 156, 304 Q; 2731.
 Libya, 790.
 Licinius Successus, 2369.
 Lion (or Lioness). Statues and groups,
 17-8, 56, 73, 110, 124, 929-
 30, 1075-86, 1350, 1384, 1459,
 1475, 1502, 2125-7, 2698.
 In reliefs, 5, 80, 1-4; 81, 3, 4;
 89-90, 217, 790, 877, 1286,
 2256, 2296, 2340, 2623.
 Architectural and decorative
 use of Lion's head, 46, 17-8;
 47, 52-5; 83-4, 173, 182, 353,
 742, 938-9, 950, 1; 980, 986,
 1131, 1233-5, 2048, 2338-40,
 2523-4, 2530-1, 2545. Of
 Lion's paw, 1345, 2523-4,
 2530.
 L. of Cybelè, 782-4, 1170, 1490,
 1705, 2168-70.
 Nemean L., 2300. For Lion's
 skin, *see* Heracles.
 Lion-Gryphon, 2512, 2531.
 Livia, 1988.
 Livianus, Ti. Claudius, 1721.
 Lizard, 956, 1636, 1677, 2374, 2380,
 2408.
 Lucilla, 1912.
 Luna, 1718. *See* Selenè.
 Lycia, Inscriptions of, 765-6, 950-1,
 955.
 Lycomedes, 2715.
 Lykaethion, II. p. 202; 1351-3.
 Lynx, 81.
 Lyre players, 122, 325, 327, 343, 432,
 510, 907, 1098, 2178, 2515.
 Lysicrates, Monument of, I. p. 248;
 430-1.
 Lysippos, 1673, 1725-6, 1747, 1785,
 1857.

M.

- Maenad. Heads, 1489, 1622-3, 1670-1.
In reliefs, 2154, 2193-4, 2197,
2209, 2298, 2498, 2500-1,
2505, 2508, 2516, 2535.
- Magius Heraclides, 2370.
- Mamaea, 1920, 1922.
- Manes, 2190.
- Marciana, 1894.
- Marcianus, 2284.
- Maron, 2254.
- Marriage reliefs, 2307, 2379.
- Marshal, 324-7 *passim*.
- Marsyas, 1557.
- Masks, 2190, 2361, 2390, 2403, 2440-55,
2457, 2460, 2492.
- Matidia, 1898.
- Mausoleum, I. p. 8; II. pp. 65-136.
- Mausolos, II. p. 65; p. 90; 1000, 1047.
- Medusa, 135. *See* Gorgoneion.
- Melpomenè, 1684. *See* Muses.
- Memory (personified), 2191. *See* Mne-
mosynè.
- Menecrates, 651.
- Menelaos, 1860. (Sculptor), 1666.
- Merehi, 951.
- Messalina, 2005.
- Metras, 1277.
- Metrodorus, 1845, 1848.
- Midas, 1745.
- Mingens puer, 2540.
- Minotaur, 2198.
- Mithras, 1720-1. Attendant of M.,
1721-2.
- Mnemosynè, 2191.
- Mourning, 2315.
- Mousis, 642.
- Muses, 1106, 1328-36, 1339, 1684-92,
2191, 2305-6, 2312-3, 2504.
- Musonia, 2278.
- Mycenae, Architectural remains from,
1-4, 2725.

- Myron, 250, 1568, 1608, 1624, 1734,
1753, 1755. School of M., 1754.
- Mys, 688.
- Myth (personified), 2191.

N.

- Naiad, 1711-2, 2166.
- Narkission, 2385.
- Narkissos, 1754.
- Nature (personified), 2191.
- Naukydes, 1753.
- Naxians, colossal Apollo of, 130.
- Nemea, Lion of, 2300.
- Nemesias, 460, 794 (*sic*). Stèle of N.,
1494.
- Nereid, 304 N; 1207, 1209, 2350, 2507,
N. Monument, II. pp. 1-46; 2737-8.
- Nero, 1887, 1936.
- Nevius, 2457.
- Nicocleia, 1301.
- Nicolaos, 1746.
- Nikè. *See* Victory.
- Nikè, daughter of Dositheos, 2703; of
Glaucus, 12.
- Nikephoros, 1278.
- Niobè, 2200.
- Niobids, 1692, 1785, 2200.
- Nomenclator, 1278.
- Noumenios, 2246.
- Nubian, 1768, 1773.
- Nymph, 304 A*; 1657-8, 1710-3, 2158,
2202, 2712.

O.

- Octavianus Secundus, 2404.
- Octavius Isochrusus, 2322.
- Odyseus, 556, 2296, 2462, 2715.
- Odysseus (personified), 2191, 2669.
- Olive tree, 339, 17-19.
- Olympias, 804, 1925.
- Olympos, 303 D.
- Omphalè, 2541.

Omphalos, 774, 776, 817, 1386, 1438*,
1435, 2191.
Onesimè, 807.
Orontobates, 950.
Orpheus, 2191.
Osiris, 127.
Otacilia Severa, 1923.
Otho, 1888-9.
Owl, 560.
Ox, 47, 46; 48, 1-3, 2210, 2216.

P.

Paedagogue, 2200.
Paeonios, 192.
Palaemon, 304 P.
Palladium, 1466.
Pallantidae, I. p. 226.
Pamphilos, 687.
Pan, 304 H; 1270, 1344, 1666-9, 1745,
2158, 2164, 2166, 2298, 2456, 2500,
2712. Female P., 2463. Mask of
P., 2381, 2390. *See also* Aegipan.
Panathenaic procession, I. p. 147.
Pandora, Birth of, I. p. 97; 301, 1206.
Pandrosos, I. p. 114; 304 C; I. p. 231.
Panels, revolving, 2454-5.
Pannychos, 1275.
Pantheon Capitals, 2590-5.
Panther (or Pantheress), 951, 1095,
1110, 1402, 1477, 1636, 1638, 1656,
2193, 2323, 2352, 2457, 2491, 2500,
2525-9.
Paris, 168, 1722. Judgment of P.,
1206.
Parmon, 2244.
Parnassus, 2191.
Parthenon, I. p. 6; pp. 91-215; 2730-4.
Parthenos. *See* Athenè.
Parting Scenes, I. p. 297; 687-710,
2248, 2250, 2254, 2259, 2264-5.
Partridge, 651, 1762, 2345.
Pasiteles, 209, 1754-5.
Patroclus, 164, 2670.
Payava, 950.
Pedestal, 1134-5, 2621-2, 2627-8.
Pegasos, 135; I. p. 97; 300, 760, 899.
Peisistratos, I. p. 149, p. 218.
Peitho, 303 L; 324, 39.
Peleus and Thetis, II. p. 34; 927.
Pelops, 555.
Peplos, I. p. 149, p. 159.
Pergamon, School of, 1857, 1860-1,
2506.
Periander, 1827.
Pericles, 301-2, 549.
Periphetes, 400.
Persephonè, 94, 303 F; 304 F; 793,
1206, 1302, 2171, 2358. Dedication
to P., 1301, 1305, 1311-3.
Perseus, 135, 1462, 1743, 1860.
Persia, 1769.
Persian, 86, 423-5, 850-897, 950, 1057.
Pertinax, 1915.
Phaedra, 2382, 2714.
Phaidros, 2544.
Phallus, 956, 1257, 2139.
Pheidias, I. pp. 90-1; 301-2; I. p. 265,
p. 269.
Phigaleia, Temple at, I. p. 6; I. pp.
270-288; 2736.
Philemation, 801, 2274.
Philis, 1311.
Philombrotos, 798.
Philosopher, 1836-8, 1842-51, 2650-1.
Philotera, 2268.
Phoenix, 2296.
Phorbeia, 67-8, 1748, 2193.
Phradmon, 503.
Phrynè, 1574.
Pig, 47, 46; 1303-7.
Pilia Philtatè, 2371.
Pipe, 2103.
Pirates, 430.
Pitcher carrier, 325, 2520.
Plathainis, 1305.
Plocusa, 2675.
Ploutos, 2163.

Pluto, 1206, 2171, 2358.
 Poesy (personified), 2191.
 Poet, 1825-6, 1828-35, 1846-7, 1851-2,
 1956, 1970, 2191, 2312-3.
 Polycleitos, I. p. 90; 500-4, 522, 1515,
 1754, 1756, 1792.
 Polygnotos, I. p. 279.
 Polyzalos, 2688.
 Pompeius Justinianus, 2405.
 Pompeius Locusto, 2406.
 Pontifex Maximus, 1881.
 Portland Vase, 2715.
 Portraits, unknown. *See* Heads.
 Poseidon, 94; I. p. 116; 304 M; 324,
 37; 329, 404, 6; I. p. 231; 1242,
 1538-41, 2160. Dedication to P.,
 798.
 Potamantos, 2151.
 Praxiteles, II. p. 66; 1300, 1574-5,
 1599-1601, 1656, 1672-3, 1731, 1746,
 2696.
 Priam, 2217, 2715.
 Priapus, 1584-5, 1723, 2164-5, 2458,
 2489, 2535.
 Prienè, Excavations at, II. pp. 144-163.
 Priestess, 639, 1405, 1988, 1998-9.
 Proclus, 2314.
 Prometheus, 303 H.
 Propylaea (Athens) 433-5; Prienè, 1133.
 Psycharion, 2269.
 Psycharios, 2160.
 Psychè, 2101, 2270, 2320.
 Ptolemaic head, 1383. P. Queen, 1403.
 Ptolemy Philadelphos, 2191.
 Publicius Fructus, 1283.
 Publius, 2273.
 Pudicitia, 1989.
 Puteal, 2541.
 Pythagoras of Rhegium, 209, 1535.
 Pytharatos, 682.
 Pythia, 2191.
 Pythios (or Pythis), II. p. 66; p. 71;
 p. 89.
 Pyxis (marble), 1098.

Q.

Quadragesima Galliarum, 2357.

R.

Ram, 777, 1097, 1216, 1308, 2381, 2490.
 Head of R. used in decoration and
 architecture, 94, 1; 713, 1274-6,
 1278-9, 1281-2, 2358, 2360-1, 2366,
 2372, 2378, 2380-1, 2486, 2492, 2499,
 2508-9, 2600-2.
 Raven, 2365, 2488, 2510.
 Rhamnus, Nemesis at, 460.
 Richmond torso, 1583.
 Rogers head, 1785.
 Romulus and Remus, 1466.
 Rondinini Satyr, 1655.
 Rufina, 2314.
 Rufius Agricola, 2372.
 Runner, 1752.

S.

Sabina, 304 B; 1898.
 Sabinus, 2171.
 Sacrifice, 107, 904-5, 2175, 2487, 2664.
 Salenius, 712.
 Sallii, 2275.
 Sallustius Iasius, 2317.
 Salpio, 2668.
 Sappho (so-called), 1828-9.
 Sarapiodoros, 1726.
 Sarapis. *See* Zeus Sarapis.
 Sarcophagi, 953, 957-60, 1274-82, 1293,
 2295-2345. Chronology of S., III.
 p. 293.
 Sardanapallos, 1606.
 Satrap, 879, 950, 1057.
 Saturn, 1704.
 Satyr. Statues and groups, 1442, 1647-
 58, 2521.
 Heads, 1341, 1659-65, 2534.

- In reliefs, 81, 430, 1110, 1248-50, 1252, 2154, 2190, 2193, 2195, 2202, 2209, 2298, 2311, 2328, 2456, 2459, 2461, 2489, 2500-2502, 2508, 2516, 2535, 2541, 2618, 2709.
Masks, 2390, 2445-7, 2453-5.
- Satyros, II. p. 66.
- Scaling ladder, 872.
- Scaphephoros, I. p. 150; 325, 11; 327, 79*.
- Scarabaeus, 2046.
- Scopas, II. p. 66; p. 70; p. 98; p. 105; 1051; II. p. 166; p. 167; 1731, 1746, 1755, 1795, 1857-8, 2690.
- Scorpion, 1720-1.
- Scylla, 1742-3.
- Sea-monster, 2507, 2632.
- Seasons, 2209, 2494-5.
- Selenè, 303 N; 2162. *See* Luna.
- Sempronius Neicocrates, 2313.
- Sempronius Servandus, 2373.
- Seneca (so-called), 1856.
- Septimius Severus, 1916.
- Serapion, 746, 2247.
- Serpent, 58, 2137, 2409, 2538, 2662.
S. of Apollo, 817, 1380. S. of Aristaeus, 1440. S. of Asclepios and Hygieia, 1388, 1694-5, 1697-8, 2106-7 (?), 2160. S. of Athenè, 300-1, 1569. S. of Cecrops, 304 B (?). S. of Dionysos, 430, 2323. S. of Hecatè, 2161. S. of Heracles, 2300. S. of Medusa, *see* Gorgoneion. S. of Mithras, 1720-1. S. of Nemesis, 794, S. on sepulchral reliefs and altars, 713, 720-1, 726-9, 742, 745-6, 750-1, 754-5, 1355-6, 2706.
- Servilia, 2374.
- Sevir Augustalis, 2350.
- Sextius Agatha, 2375.
- Sheep, 325, 7-9; 1212.
- Ship, 736, 1538, 2160, 2701.
- Shoe, 2113.
- Shrine, 106.
- Silenus, 1257, 1837, 2190, 2209, 2298, 2323, 2460, 2491, 2502. Mask of S., 2442.
- Silia Attica, 2376.
- Silvanus, 2490.
- Siren, 93, 2351.
- Skeleton, 2391.
- Skiron, 1041.
- Skyllis, I. p. 83.
- Sleep, 1426, 1678, 2031.
- Smikylyon, 599.
- Socrates, 1837.
- Sopatra, 702.
- Sophocles, 1831-2.
- Sosicles, 2285.
- Sosippos, 692.
- Soteira, 1559.
- Sozomenos, 2251.
- Spearhead, 2622.
- Sphinx. Statues, 18, 70-2, 944, 1719.
In reliefs, 89-92, 877, 950-1, 2300.
As a decorative accessory, 94, 300, 324, 29; 645, 657, 659, 693, 727, 1263, 1443, 1719, 2296-7, 2300, 2359, 2381, 2487, 2509, 2518.
- Spondophoros, 325, 11-15.
- Spring, 2494.
- Stag, 215-6, 523, 779, 889, 950, 2285.
See Keryneia.
- Stephanos, 1666.
- Stork, 2406, 2492, 2511.
- Strategos, Chair of, 2710.
- Stratonikè, 745.
- Stymphalus, Birds of, 2300, 2330.
- Summer, 2495.
- Sundial, 710, 2544-8.
- Swan, 2136, 2199, 2362, 2368, 2429.
2486, 2501, 2503.
- Synphoron, 650.
- Syristes, 1271.

774, 814, 906, 1212, 1466,
1895, 2051, 2150, 2190,
2300, 2355, 2508, 2711.

Temple of Wingless V., I.
pp. 239-248; 444, 861,
2735.

Vine (personified), 1636.

Vintage, 2213, 2502.

Vipsania Thalassa, 2380.

Viria Primitiva, 2381.

Virtue (personified), 2191.

Vitellius, 1976.

Votive offerings, 14, 17, 29, 94, 118;
I. p. 302; 770-817, 1301-13, 2106-8,
2141, 2150-84.

Vulva (votive), 804.

W.

Westmacott figure, 1754.

Wind god, 2308.

Winds, Tower of, 447.

Wine-making, 2212.

Wisdom (personified), 2191.

Wood, Structure imitating, 86; I. p.
350; 950-2, 954.

Wreath, Public, 703-4, 723-4, 1277,
2243.

X.

Xanthippos, 628.

Xeno, 694, 1312.

Xenocrates, 2286.

Xerxes, Vase of, 1099.

Z.

Zeus. Statues, 1047, 1263, 1435, 1522
Heads and busts, 550, 1515-21,
1523-30, 1960*.

In reliefs, 94; I. p. 101; 324,
29; 404, 2; 770, 788, 817,
1107, 2150-3, 2166, 2172,
2191, 2310, 2563.

Z. Ammon, 1385, 1466, 1523-4,
2486.

Z. Bronton, 1521.

Z. Chthonios, 1531.

Z. Dolichenus, 1532.

Z. Sarapis, 956, 1525-30, 2150,
2163.

Z. Stratios, 2622.

Zodiac, 2162.

Zopyros, 2485.

Zosylos, 1282.

LONDON :
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.



EUROPA ON THE BULL. (No. 1535.)



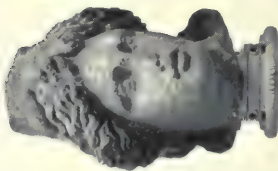
ARTEMIS. (No. 1560.)



1547.



1548.



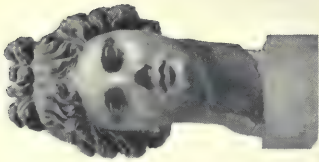
1549.



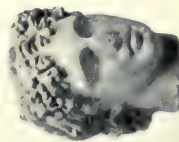
1550.



1551.



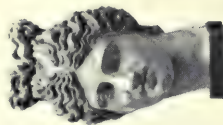
1552.



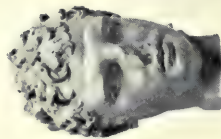
1554.



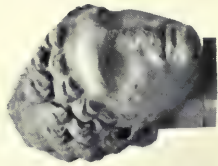
1563.



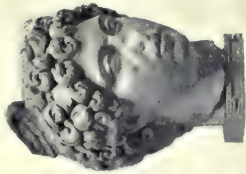
1565.



1600.



1601.



1604.



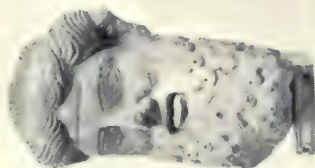
HERMES. (No. 1599.)



Fig. 1. HERMES (?). (No. 1603.)



Fig. 2. HERACLES. (No. 1731.)



1611.



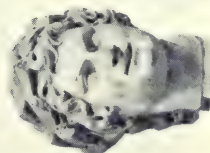
1624.



1628.



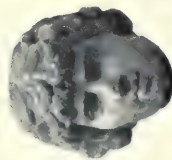
1659.



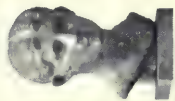
1660.



1662.



1900.



1875.



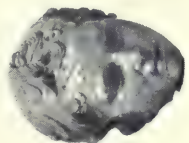
1934.



1679.



1935.



1680.



YOUNG PAN. (No. 1666.)



BOY DRAWING A THORN. (No. 1755.)



Fig. 1. GERMANIA (?). (No. 1771.)



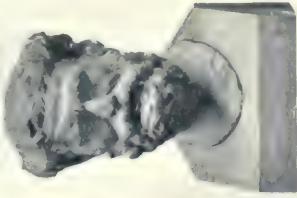
Fig. 2. HEAD OF A GAUL. (No. 1770.)



Fig. 1. HOMER. (No. 1825.)



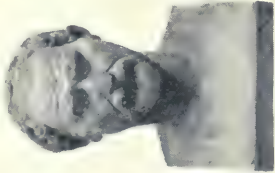
Fig. 2. ALEXANDER. (No. 1857.)



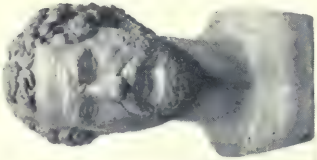
1830.



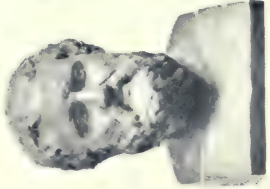
1827.



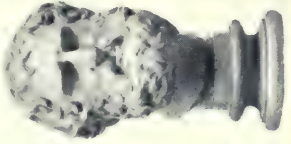
1840.



1841.



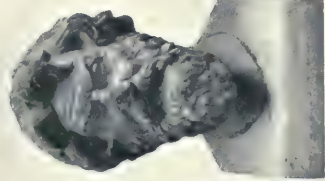
1834.



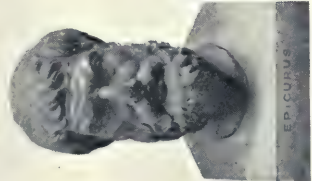
1833.



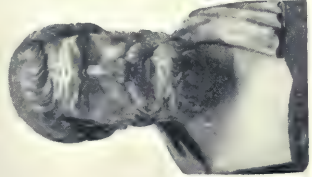
1835.



1838.



1843.



1844.



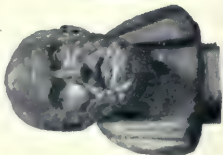
1848.



1845.



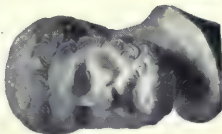
1832.



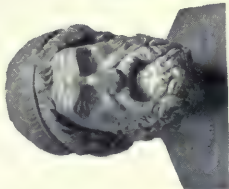
1846.



1847.



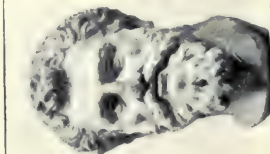
1849.



1831.



1836.



1850.



1859.



1857.



1858.



1852.



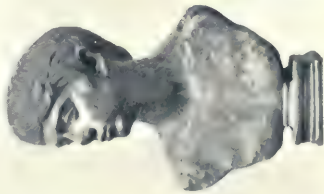
Fig. 1. JULIUS CAESAR. (No. 1870.)



Fig. 2. YOUNG AUGUSTUS. (No. 1876.)



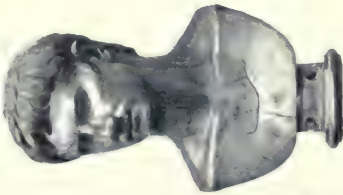
BUST OF 'CLYTIE.' (No. 1874.)



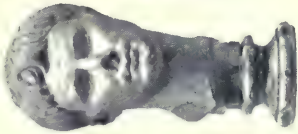
1872.



1878.



1877.



1879.



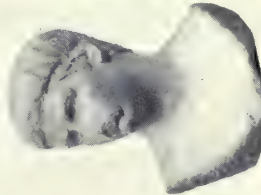
1881.



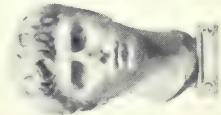
1883.



1882.



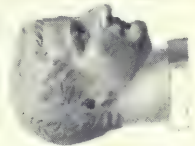
1884.



1885.



1888.



1889.



Fig. 1. HADRIAN. (No. 1896.)



Fig. 2. MARCUS AURELIUS. (No. 1907.)



1891.

1908.

1909.

1913.

1918.



1904.

1912.

1922.

1924.

1925.



1901.

1914.



1920.

2009.



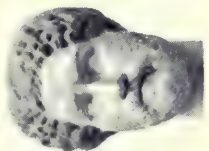
1951.



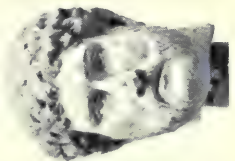
1953.



1946.



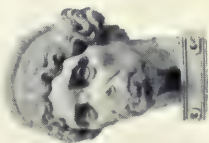
1853.



1947.



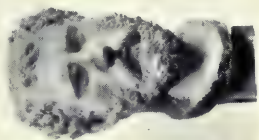
1999.



2001.



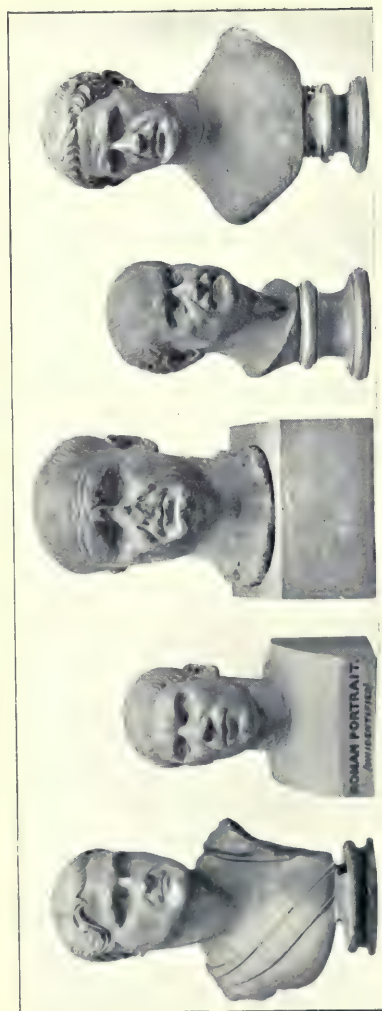
1854.



1950.



1926.



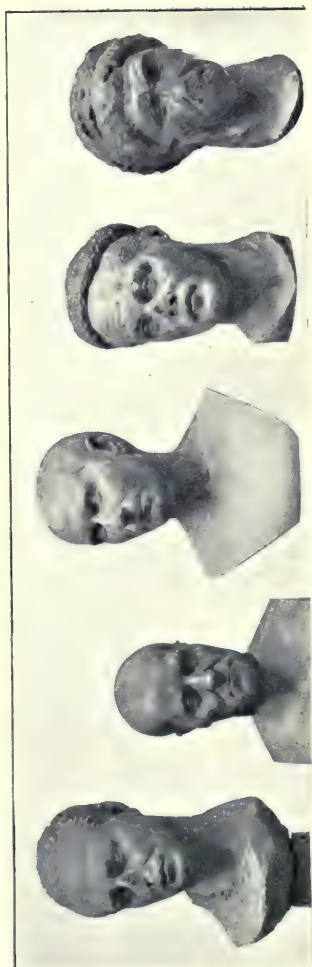
1961.

1962.

1890.

1963.

1964.



1965.

1966.

1967.

1968.

1969.



1799.



1787.



2011.



1785.



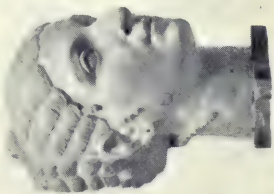
1786.



1792.



1794.



1783.



1794.



1790.



2012.

2007.

1892.

2014.

2006.



2002.

2004.

1993.

2003.



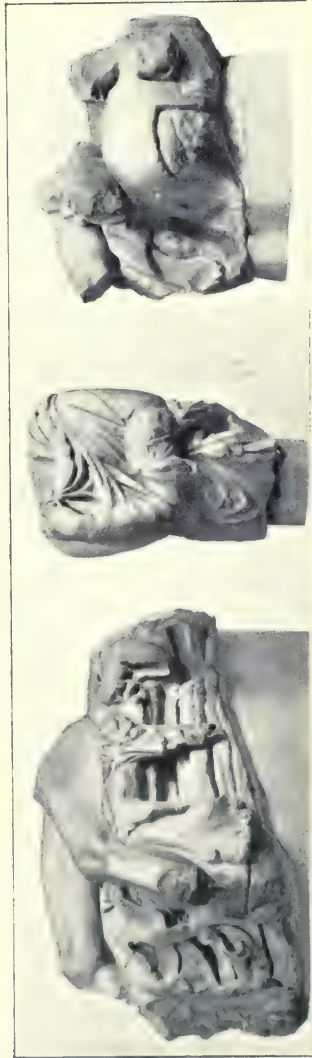
2089.

1562.

2035.

2085.

2091.



1654.

2140.

1653.

SCULPTURES, PROBABLY FROM RHODES.



VOTIVE RELIEF TO ARTEMIS BENDIS. (No. 2155.)



RELIEF: SATYRS. (No. 2195.)



SLAUGHTER OF THE CHILDREN OF NIOBÈ. (No. 2200.)



AVRELIA·L·L
PHILEMATIO
VIVAT·PHILEMATIVM·SYM
AVRELIA·NOMINATA
CASTA·TV·DENS·VOLGEI
NESCIA·FEIDA·VIRO
VIR·CON·LEIBERTVS·PVII
EIDEM·QVO·CAREO
E·HEV·
DEEFVIT·EEVERO·TV·VS
SVPERAQVE·PARENS
SEPTEN·ME·NA·A·TAM
ANNORVM·CREMIO
IPSE·RECEPIT·XXX
ANNOS·NATA·NECISPOT
ILLE·MEO·OFFICIO·SO
AD·IDVO·FLORERAT·ADO

RELIVS·EL
RMIA
IVS·DE·COLLE
VIMINALE
SEC·QVA·EME·FA·TO
PRA·E·CESSIT·CORPORE
CASTO
JN·VNX·VNA·MEO
TRA·EDITA·AM·ANS
ANIMO
DO·FIDA·VIRO·VEIX·SII
STUDIO·PARILI·QVM
VILA·IN·AVARITIE
CESSIT·AB·OFFICIO
AVRELIA·L·L

ROMAN SEPULCHRAL RELIEF. (No. 2274.)



FISHERMEN FINDING A DEAD BODY. (No. 2308.)



VASE WITH VINTAGE SCENE.
(No. 2502.)

12939

UC SOUTHERN REGIONAL LIBRARY FACILITY



A 000 716 203 5

